



The Reliquary



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Some Churches in the Teign Valley, Devon.

THE beautiful valley in which runs the river Teign (pronounced "Teen") contains, in the last twenty miles or so of its course, many churches deserving consideration.

Of these churches that nearest to the source of the river is, perhaps, the most interesting, namely, Dunsford, situated on the left bank of the Teign. Lower down the river are the villages and churches of Christowe on the right, Ashton on the left, Trusham, Chudleigh, Kingsteignton (pronounced *Kingsstaynton*) also on the left; Wolborough (part of Newton Abbot) on the right; Bishopsteignton (pronounced "*Bishopstaynton*") on the left of the tidal estuary; and Coombe-in-Teign-head and Ringmore, both on the right bank.

All these churches are typical of the county, being of a rather weak stamp of Perpendicular design, save Ringmore at the mouth of the estuary.

The first church to be considered is, therefore, that at Dunsford, dedicated to St. Mary. The church itself is situated at the eastern end of the village—a typical Devonshire one—and is in

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itself in no way remarkable. The usual western tower, a nave with south porch and north aisle and chancel, complete the edifice. The date is fairly late in the Perpendicular period. The entrances to the church are three in number—a western door under the tower, the south entrance under the porch, and a small Priests' doorway in the south wall of the chancel. There appear to be no remains of work prior to the date of the present building.



Fig. 1. —Alms-dish, Dunsford.

Inside are many very curious items : in the chancel is a very finely preserved and remarkable old brass alms-dish, which stands on a small bracket on the north side ; this is illustrated in fig. 1, which shows the subject chosen for its decoration to be the old story of Adam, Eve, and the apple. On the left of the central tree, which shelters the serpent, is Adam, while on the right is Eve, who has just accepted the fatal fruit from the Serpent. The

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remainder of the dish is very well embossed with various devices, including a handsome scalloped border.

Close to this dish is a very fine old oak chair with arms; the centre panel in the back seems to be the oldest portion, and is, possibly, part of a Jacobean pulpit. It seems to be the custom of church visitors here to whittle a piece off the legs of this chair,



Fig. 2.—Oak chair, Dunsford.



Fig. 3.—Sword and helmet, Dunsford.

with the object, apparently, of discovering whether the oak is black all through or not. One would think that the result of the first test applied would be sufficient for future visitors, as the wood is quite white inside, though there are holes which look like the work of worms; but, I believe, artificial worms of steel are sometimes introduced to give an air of antiquity to objects of

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this sort. However, the chair is very handsome—it is undoubtedly old in parts, and looks old all over; it is shown in fig. 2. The back pair of legs, which are the only ones which have received the gentle attentions of the knife up to the present, may have been added later to give more strength. The panel in the back represents a Christian overcoming a dragon (sin) with a cross. Behind the chair may be seen the panelling which surrounds the chancel, and appears to be old bench ends worked up. The altar rails are good plain specimens of sixteenth century work. On the south side is a piscina. In the nave and its aisle are other



Fig. 4.—Fulford Tomb, Dunsford.

interesting objects, noteworthy among them being the old helmet and sword belonging to a member of the Fulford family, which is shown in fig. 3. It hangs high up in the angle formed by the north and east walls of the north aisle over the splendid Fulford tomb, shown in fig. 4. The sword and helmet are said to be relics of the reign of Henry VII., and, judging from the state of preservation in which the sword appears to be, the old lines:—

“The good knight is dust, his good sword is rust,
His soul is with the saints I trust”—

do not apply in this case.

The tomb shown in fig. 4 is one of those much elaborated, highly coloured, and altogether showy erections which were so

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popular among our great families during the latter years of the sixteenth century and the early ones of the seventeenth.

The design is excellent in itself, and would be much more admirable were it not so richly coloured and gilt, and had it no connection with a tomb. The columns shown in the photograph are really excellent examples of the Corinthian order as used by

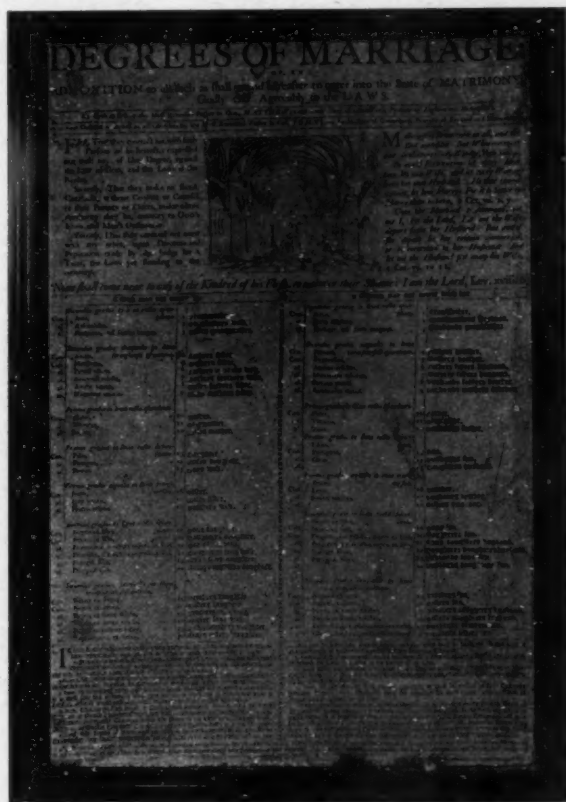


Fig. 5.—Table of Kindred and Affinity, Dunsford.

the Romans. Round the top, or roof, of the tomb are a series of shields bearing the arms, etc., of the Fulford family. Recumbent on the tomb are the figures of Sir Thomas Fulford and Ursula, his wife—the carving here is good; on a shelf at the back of the tomb are a kneeling row of their children, seven in number, though the inscription only speaks of six! The foremost kneels

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at a fald-stool, on which is an open book. Before the reading desk, and conspicuously placed before the eyes of the kneeling figure, is a large shield containing the Fulford arms. The inscription, which is placed on the left and right hand sides of the central pillar, reads as follows :—

(On the left of pillar) :

“ Heare lyethe, Sir Thomas Fulforde,
Who died, last day of July, An^o D^o 1610.
Also, his wife, Ursula, who died 1639.
Daughter of Rich^d Bampffield of Poltimore,¹ Esq.”

(On the right of pillar) :

“ Their children—

- 1st Sir Francis, who married Ann, heir of Bernard Samways, Esq^r. of Toller . Dorset.
- 2nd William . 3rd Thomas . 4th Bridget, married to Arthur Champernowne, Esq^r. of Dartington.²
- 5th Elizabeth, married to John Berriman, Esq^r.
- 6th Ann, married to John Sydenham of Somerset.”

The lower part of this tomb, not to be seen in the photograph, is completely hemmed in by pews, which very much spoils the decidedly rich general effect. The seventh child, which is not enumerated among those above, may have died in infancy or not have proved a credit to the family ; but in the former case the usual plan adopted was to carve a cradle to show the age of the child at its decease. The method shown in the photograph, *i.e.*, a fully grown child, may have been used for the sake of uniformity of design. This is, of course, mere conjecture. The family of Fulford were the great landowners of these parts, the family seat being at Great Fulford near by, where the fine old hall still remains.

There are slight traces of old stained glass in several of the windows, namely, the middle window on the south side of the nave and the three most westerly ones of the north wall of the north aisle ; the subjects are in every case figures.

Hanging against the north side of the tower arch is the old Table of Kindred and Affinity in a frame ; this is shown in fig. 5. It is termed the “Degrees of Marriage : or, an Admonition to all such as shall intend hereafter to enter into the state of Matrimony, Godly and Agreeably to the Laws.” After such an effusive and grandiloquent heading, one is really almost surprised

¹ Near Exeter.

² The family still resides at the Hall.

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to find that the first admonition is the time-honoured, and—one would imagine—unnecessary one, "A man may not Marry his Grandmother!" The table goes on to inform the enquirer that it was "set forth at first by the Most Reverend Father in God, Matthew, Lord Archbishop of Canterbury, Primate of England and Metropolitan." "And now ordered to be had in all Churches by the Most Reverend Father in God, John, Lord Archbishop of Canterbury, Primate of England and Metropolitan."



Fig. 6.—Norman Font, Christowe.

Below this, and in the centre of the paper, is a picture of a couple being married in a large church with a roof of such proportions that it would make an architect, or engineer, shudder to look at it. On the left of the picture are three rules for the guidance of those about to "run in double harness":—

First—That they contract not with such Persons as be hereafter expressed, nor with any of like Degree, against the Law of God, and the Laws of the Realm.

Secondly—That they make no secret Contracts, without Consent or Counsel of their Parents or Elders, under whose

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Authority they be, contrary to God's Laws and Man's Ordinances.

Thirdly—That they contract not anew with any other, upon Divorce and Separation made by the Judge for a Time, the Laws yet standing to the contrary.

On the right of the picture are various Biblical texts, below appearing the Table of Kindred and Affinity, in both Latin and English. Beneath these, again, are various rules in old English characters, beginning :—

"1. It is to be noted that persons which be in the direct line," etc.

Almost at the very foot of the sheet is the following :—

** "By the Canon Law no Marriage can be solemnized except between the hours of Eight and Twelve in the Morning"—By the Twentieth, Geo. ii., cap. 33. "If any Person solemnizes Matrimony in any other place except a Church or Chapel, where Banns have usually been published, or shall solemnize Matrimony without Banns or License, he shall be adjudged guilty of Felony, and transported for fourteen years."

The columns setting forth the actual relationships forbidden in marriage begin thus in the case of the man :—

A MAN MAY NOT MARRY HIS

| | <i>Secundus gradus in linea recta ascendente.</i> | | |
|------|---|---|---------------------|
| Con. | Avia | 1 | Grandmother. |
| af. | Avi relictæ | 2 | Grandfather's wife. |
| af. | Prosocrus, vel socrus magna | 3 | Wife's grandmother. |

At the extreme foot of the paper, and almost hidden by the frame, are the names of the printers and publishers.

This curious old relic must, as it proves for itself, have been at one time in every church in the Kingdom, yet I have never come across a copy before; indeed, it seems as though it was only in quiet, out-of-the-way and undisturbed churches, such as this at Dunsford, that the quaint old furniture of our ancient ecclesiastical buildings may be now found, where the roaring tide

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of reckless "restoration" and the overwhelming flood of pitch-pine (nicely varnished, please!), and stencilled walls of many hues have either not yet reached or have been effectively banished by rural simplicity and common sense.

Take, for instance, this alms-dish. In many and many a parish the incumbent would have made away with such a relic as being



Fig. 7.—Details of South side, Higher Ashton Church.

"indecent," "likely to corrupt the public morals," and heaven knows what else in the way of feeble excuses and rubbishy mock modesty. The same applies to this Table of Kindred and Affinity. The helmet and sword—perhaps a thank-offering to the church for preservation from a stormy and dangerous career, exchanged for a life of peace—might be also hidden away, if not

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buried out of sight and mind, in some parishes, as not being fit decorations for the "House of Peace." Not so in this parish; here the old is carefully preserved. In fact, much the same may be said for most Devonshire churches; indeed, it appears that where the High Church movement is most in force there a spirit of toleration is mostly to be found.

To return once more to the actual fabric of the church and its furniture. Opposite the south door is the font, which is said to be of Perpendicular date; should this be the case, the state of preservation in which it now is must be nothing less than remarkable. It is octagonal and is decorated with shields bearing coats of arms and also with a text; it looks wonderfully new, though there are a few chips off it in places.

Another curious survival of an old custom is to be seen in both the doors on the south of the church. In each, about a foot from the ground, is cut a small door—rather like the door which admits fowls to a fowl-house—about 1 ft. 6 ins. square or thereabouts. A similar instance of such a door occurs at Mullion Church, Cornwall (*vide* THE RELIQUARY, vol. vii., p. 128), but in this case the door is far more ancient, and no doubt served to let the dogs, which might have entered with their masters unperceived, out again without the noise and draught attendant on the opening and closing of the whole large door. In these cases the original use of the door seems to have been quite overlooked or forgotten, and the orifice now simply serves as a means of securing limited ventilation during the hours at which the complete door is locked. Both these traps are now covered with wire netting. Over the porch entrance is an old painted sun-dial. At the foot of the steps, leading down from the south door to the road beneath, are two very fine stunted cedars, which lend a most venerable and impressive air to the place.

Leaving Dunsford and passing down the valley by the lovely little river Teign, which almost equals its neighbour, the Dart, in beauty—and this latter is said to be, with the Nile and the Rhine, one of the three most beautiful rivers in the world!—we come upon the village and church of Christowe, in a little coombe on the right of the river. Christowe has been immortalized by the novelist Blackmore in his "Christowell," it is said.

The church is much the same in general appearance as the majority of those in this part of Devonshire, but the tower, which has the rather unusual adornment of corner pinnacles, is of a rather

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more graceful type. The dedication of the church is to St. James, and its date is, like so many others in the neighbourhood, of the well matured Perpendicular period.

There is really but little of interest in the interior, the rather fine Norman font and the remains of the old chancel screen, bereft of its rood and rood loft, being the most noteworthy features. The font, shown in fig. 6, is in the form of a stumpy Norman pier and cushion capital. It is very effective as the indentations are not too frequent, the result being that the massive appearance so typical of the Norman period is well retained. An almost identical specimen may be found at St. Philip's Church, Bristol.¹

The screen, which is in a sad state, is thickly besmirched with a particularly sticky evil-looking paint in Royal Mail red, bright blue, emerald green—of a shade which would delight the heart of a native of "Ould Oireland"—and a remarkably bilious-looking yellow! The ancient paintings of saints, martyrs, etc., which no doubt once covered the panels, are now no more; let us hope that they were not removed for the same reason that caused the churchwarden of a tiny Derbyshire church to cover the ancient wall paintings there with plaster, for, said he, it made the chapel look like "a bad place"! At Christowe are some excellent bench ends, one loose one, representing a lion, being particularly good.



Fig. 8.—Mural painting, Higher Ashton Church.

¹ Vide Paley's *Baptismal Fonts*. (This type of font is almost universal in S. Pembrokeshire and Gower.—ED.)

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A mile or two lower down the river we come upon the highly interesting church of Higher Ashton, up a coombe or small valley on the left of the river, perched on an eminence which commands lovely views of this lovely county.

The church is of much the same period of architecture as the others, and is most carefully preserved. In fig. 7, which shows a portion of the south side of the nave, may be seen the beautiful oak screen with its delicate tracery and painted panels, the Jacobean pulpit with "tester" or sounding board, the hour-glass stand fixed to it, the fine old oak seats, the edge of the old south door, and the entrance and exit of the rood loft staircase. Other items of interest in the church are a fine wall painting, some old glass, and a fine oak roof.

In fig. 7 on the screen may be seen three of the original panel paintings, one of which, on the extreme right, depicts a nude figure—now minus a head—pierced through and through by arrows, probably representing St. Sebastian.¹ Between the screen and the pulpit may be seen the entrance to the staircase which once gave access to the rood-loft. Above the screen and over the sounding board to the pulpit (as seen in the photograph) is the doorway at the head of the staircase, and, originally, at the end of the rood loft. The staircase is built in the thickness of the wall.

The pulpit is a good example of its kind, though placed on the wrong side of the church, as the north, and not the south side, is the proper position for it. The panels under the arches are quite plain, and it is evidently of one of such that the centre panel in the chair at Dunsford (fig. 2) is formed.

It is very strange that at the beginning of the great church-building movement in this country, *i.e.*, at the Norman Conquest, the circular-headed arch was the fashion; then came its opposite, the lancet window and pointed arches of the succeeding Early English period. During the next style the arch is less acute, as may be seen in Decorated style buildings. The Perpendicular style gradually depressed the arch till the far from handsome true Tudor arch was in vogue. This was followed again by the type we see here—the circular head again. Thus, during the greatest periods of our English architecture, we see the round arch develop to the extreme pointed one and then gradually diminish again, as slowly as it originally rose fast, to the circular-headed arch as

¹ St. Edmund, King and Martyr, was also thus represented, but his effigy is rare.

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here presented. The modern style of present-day architecture, if style it can be called, still makes use of this round-headed arch, together with a re-developed decoration of Byzantine extraction, from which style originally sprung the true Norman.

Fixed to the edge of the pulpit may be seen the old hour-glass stand, which warned the too-discursive minister that he must condense his "thirdly," "fourthly," or even bigger "-lys" if he wished to keep in the good graces of his listening—or sleeping—parishioners; and one can imagine the anxiety with which the last grains of sand were watched by a tired and impatient congregation, and the shuffling of feet which would signalize the fact that the sand was done, and that the last words of wisdom (?) must likewise come to a close.

The beautiful old oak pews in the foreground of fig. 7 are but a few of the many now in the church—they might well form a pattern for modern pews; but the wooden chairs of High Wycombe and the church furnishers' pitch-pine abortions have obtained a firm hold of the clerical mind. The edge of the old iron-studded door may just be seen in the photograph on the extreme right.

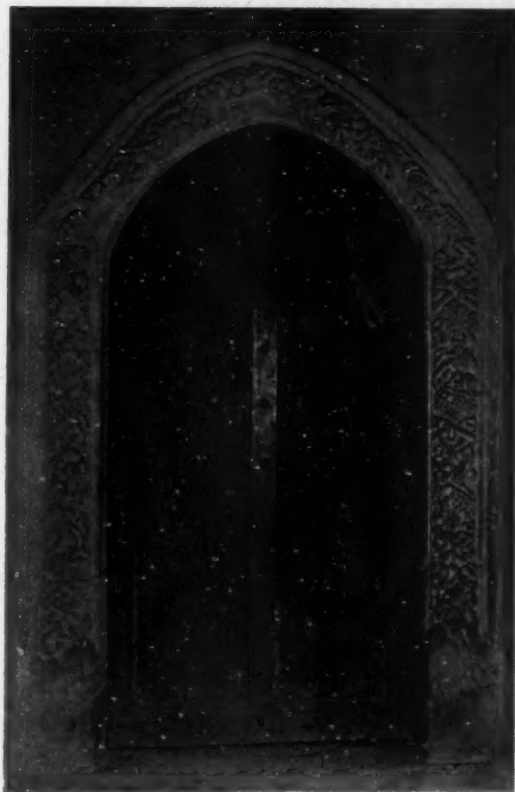


Fig. 9.—South Doorway, Kingsteignton Church.

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Fig. 8 shows a fine mural painting in terra-cotta and white distemper; it is on the north wall of the north chancel aisle. The subject has been said to be the vision of St. Gregory, but it seems to be much more likely that it is merely a representation of our Lord surrounded by the instruments of the Passion. On the left is the ladder, a basket (lantern?), dice, scourge, and hammer; on the right are three nails, a spear, a reed and sponge, and the pincers. In the centre stands our Lord, at the foot of the Cross, crowned with thorns. It is curious that the hammer on the left, at our Lord's elbow, was invisible in the original, but is brought out in the photograph. Our Lord's right hand is pressed to His side, while the left holds the spear and reed; His head is turned towards the ladder. Other remains of wall-paintings, or, at any rate, of their ground-work of terra-cotta, may be seen in four places in the north aisle on the north arcade of the nave, at the entrance to the rood loft.

The next village and church, on the left bank of the river again, is Trusham. Between Ashton and Trusham, on the hillside on the right, is the magnificent and almost palatial Elizabethan manor-house of Canon-Teign Barton, once the seat of Lord Exmouth and now a farmhouse; it is said to have been stormed by Fairfax. The original doors still remain to most of the rooms, as likewise do the beautiful oak panellings and huge open fireplaces. In the grounds stands an ancient granite cross, rescued from obscurity on the moors of Haldon, where it lay prone.

Trusham Church, dedicated to St. Michael, is a tiny building covered with an odious layer of plaster on its exterior. There is little of interest in its interior, but it shows traces of the Norman and Early-English periods, the main portion of the building being Perpendicular. In the south porch is the ancient Norman font, closely resembling that at Little Billing, Northants (illustrated by Paley). The original church is said to have been erected in 1259, but how such a precise date was arrived at I have been unable to determine; it is also stated that the enlargement of the church was in 1430, but this is open to doubt, as the style of the church gives a strong impression of rather later work. In addition to the font there is a Norman piscina of the indented cushion capital type (like the font at Christowe on a small scale), and a fine mural monument to the Stooke family.

The north side of the chancel has a panelled wall painting, dated 1583, which is perhaps artistically good, but is, archæologically,

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without interest. This practically exhausts the points of interest to be found here.

The next church is again on the left, at Chudleigh, a long straggling village. Here there is nothing to claim particular attention save the fine screen. In 1074 the Bishop of Exeter, Osbert, built himself a palace near the well-known Chudleigh Rock, and of



Fig. 10.—Old Eagle Lectern, Wolborough.



Fig. 11.—Sir John Shorne and the Devil, Wolborough.

this palace but little remains. It would be built twenty-four years after the removal of the see from Crediton, which occurred in 1050, at which place the Bishops of the Diocese had resided for one hundred and fifty years.

One leaves this commonplace village without regret, and in four and a half miles reaches Kingsteignton (pronounced

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"Kingstaynton"). The pronunciation of "teign" is very varied; the river is the "Teen," then we have *Drewstaynton*, *Kingstaynton*, *Bishopstaynton*; but in *Teigngrace*, *Teignbridge*, *Teignmouth*, it is pronounced "tin." In *Coombe-in-Teign-head* and *Stoke-in-Teign-head* it is pronounced, like the river, "Teen."

This village, *Kingsteignton*, is for the most part ugly and devoid of interest; the church, however, is a large fine building, but over-"restored." Here there are said to be some chained books, but these, after a diligent search, I was unable to locate. There is one of the most beautiful specimens of an early Perpendicular font that I have ever had the good fortune to encounter. There are two old chests, and a very fine south entrance to the church under the porch; this is shown in fig. 9. The churchyard contains a beautiful avenue of mighty trees and a babbling brook—and that is all. The south-west boundary of the churchyard consists of a row of quaint old low-built cottages, in lieu of a wall, their doors opening direct on to the churchyard—a most depressing outlook.

A mile and a half south of this village is the extensive market town of *Newton Abbot*, which includes the parishes of *Highweek*, *Newton Bushell*, and *Wolborough*. It is with this parish church of *Wolborough* (pronounced "Woolbro'") that we have to deal. It is dedicated to *St. Mary*, and is, "of course," one might almost say, of the Perpendicular style. It contains much of interest, including a fine screen, an old brass eagle lectern, old heraldic glass, two hagioscopes or squints, a Norman font, and four very second-rate panel paintings of the Evangelists.

The old eagle lectern is shown in fig. 10, and is believed to have been dug up at *Bovey¹ Heathfield*, a few miles distant. Near the latter, curiously enough, is the beautiful village of *Bovey Tracey*, whose church also contains a very similar lectern. The reason of its interment at *Bovey Heathfield* was the desire to preserve it during the Civil Wars. The talons of this eagle are of silver, whilst those at *Bovey Tracey* are missing; the foot of the pedestal is supported by three curious little lions or similar beasts. In the photograph showing this lectern some figures painted on the rood-screen may be seen, and of these one is highly interesting.

This figure is no other than that of *John Shorne*, or *Sir John Shorne*, who was greatly lauded and thought much of over his

¹ Pronounced "Buvvy."

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successful attempt at decoying so wily an old person as the Devil himself into a boot! John Shorne, the Devil, and the boot are shown in fig. 11, but what the lettering above is meant for I do not know. A most interesting account of this clever person has appeared as lately as 1901 in *THE RELIQUARY* (vol. vii., p. 37). He was at one time at Monk's Risborough, Bucks., but his features do not ornament the screen there as far as I can see. The screens of Gately and Cawston, Norfolk, and Sudbury, Suffolk, have his effigy; while at Suffield, Norfolk, there is a painting of him in the



Fig. 12.—Norman Font, Wolborough.

church. His portrait also appears on stained glass at several places, also on a pilgrim's token in the Guildhall Museum, London.

The author of the above-mentioned article speaks of an "effigy" of him at Wolborough, and seems to consider that it no longer exists. It seems most probable that the screen painting here referred to was what was meant, but it still exists. John Shorne holds the Devil in the boot with his left hand in every case, and seems to be admonishing him, meanwhile, with the other.

In fig. 12 is shown the font; it is of a type which seems to have

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found much favour in Devonshire, as other very similar examples exist at :—

| | |
|-----------------------|--------------------------|
| Bishopsteignton. | Denbury. |
| Buckland-in-the-Moor. | Plymstock. ¹ |
| Coffinswell. | South Brent (facsimile). |
| Ugborough. | |

Lanreath, Fowey, and Ladock, Cornwall, are other examples. The old Greek honeysuckle pattern is the basis of the principal design. Wolborough Street, Newton Abbot, has in the centre the fine old tower of the old chapel of St. Leonard. It is now a clock tower pure and simple.

On the same side of the river as Kingsteignton is Bishopsteignton. The church is, on the whole, devoid of interest save for its Norman remains; these consist of a font, a tympanum, and two fine western doorways. The font is of the same type as that at Wolborough, but differing in form, as it is vat-shaped. The tympanum is not now in its original position, as it is in no doorway, but is built into the south wall of the nave, and is much obscured by ivy (fig. 13). Its character is intensely Romanesque, though the features of the four figures displayed thereon are far from being of the rough and ready type which generally accompanied the Romanesque type of design as used in Norman times. The features of the Virgin Mary, the full face figure, are strongly of an Egyptian cast of countenance; this tympanum, in fact, is very much out of the ordinary. The design, too, as a whole, is unusual for the period of architecture which produced it, for the Norman designers dearly loved to obtain good "composition" by drawing the principal attention to the centre of his work. Thus we generally find the principal attraction in the middle, the other members of a group being placed to accentuate the central effect and be subservient to it. The subject of this carving is the Adoration of the Magi, a subject which does not admit of any other arrangement or grouping. Each figure was originally beneath an arch, but the piers are now missing. This tympanum is included in the series illustrated and described by Mr. Keyser in his *Norman Tympana and Lintels* (plate No. 87). The doorway shown in fig. 14 is the more southerly of the two, and has been considerably restored about the panels and shafts. The outer order of the arch consists of the well-known Norman star (wrongly termed "trellis" by some), which,

¹ Vide Paley's *Fonts and The Reliquary*, vol. x., p. 57.

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as I have already explained,¹ was the forerunner of the dogtooth of trans-Norman and Early English times. As will be noticed, this star ornament consists of a series of crosses divided by a line, whose meeting points are rather broader than their extremities, probably owing to the fact that the stone was more easily removed to a greater depth between the extremities, or points, of the star, than at the centre where there was less room to work in. This star, then, became, after a time, wearisome to the eye, owing to the number of lines; a new means of dividing each star was therefore developed, *i.e.*, the raising of the centre so that a natural division of light and shade was occasioned. The lines



Fig. 13.—Norman Tympanum, Bishopsteignton.

were now made into petals, as became the approaching era of natural foliage in sculpture as the Early English style approached.

The next order consists of four rows of raised chevrons; inside this order comes one cut in a very shallow manner with irregularly interspersed fleur-de-lys—of a sort. The next order is plain and narrow. The final and inside order consists principally of beak heads, but a peculiar bird occupies the right hand extremity. This bird is often seen and is hard to describe; it appears, however, to its best advantage on the wonderful Norman remains at Shobdon old church, Gloucestershire. The left hand, or north, capitals are very fine, and are shown in detail; the shafts are quite

¹ *Reliquary*, vol. x., p. 143.

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modern. The Byzantine element is again apparent in the bird, also the northerly capitals. The other doorway (not illustrated) is a much more plain affair. The church is dedicated to St. John the Baptist. The famous Bishop Grandison of Exeter erected a palace here during the fourteenth century, of which only a very small portion of the chapel remains.

On the opposite bank of the lovely broad tidal estuary of the Teign is the village and church of Coombe-in-Teign-head. Here

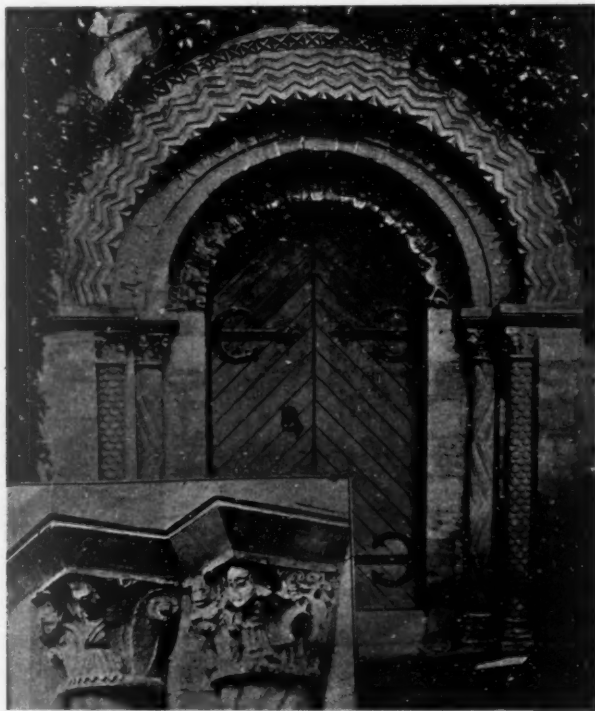


Fig. 14.—Norman doorway and details, Bishopsteignton.

is an ancient late Tudor school house and a much restored and renovated church of red sandstone. The principal items of interest are the Norman font, the chancel screen, some very fine bench ends, two squints or hagioscopes, and a remarkable tomb near the bench ends in the north transept.

The font is really of quite a puzzling kind to the casual visitor, as, owing to its peculiar design, its neatness, and its present well

preserved—though white-washed—condition, it might be a fairly modern thing of local design and workmanship. It is, however, of a fairly late Norman date, and very closely resembles the base of the font at Buckland-in-the-Moor. The cable is a trifle peculiar, as it is twisted from left to right (the reverse is more usual), the only other similarly twisted specimen which I have before encountered being also a Devonshire one, namely, that at Stoke Canon. The whitewash is, fortunately, so thin that the design is not clogged. It is shown in fig. 15.



Fig. 15.—Norman Font, Coombe-in-Teign-head.

The bench ends are really extremely good examples of their kind. Two consist of full-length figures of St. Catherine and St. Barbara, the latter being shown in fig. 16. The border should be noticed. Two other "ends" have four figures apiece on them. One consists of St. George, St. Agnes, St. Hubert, and the extremely rare effigy of St. Genest, the jester saint. The figures on the other are hard to identify, but two have been recorded as being St. Paul and St. James the Less.

94 *Some Churches in the Teign Valley, Devon.*

In the north transept, or chapel, and close to these bench-ends, is a tomb and monument of a most curious type of design, and with a most peculiarly worded inscription. On the lower part appear the initials of the pair commemorated, within wreaths, one on each side. On the left is G.H., for Gregory Hockmore, on the right A.H., for Alice Hockmore, his wife; in the centre is an elaborate coat of arms. At the back of the upper portion of this tomb is a brass plate bearing the family arms, and thus inscribed:—



Fig. 16.—Bench end, St. Barbara, Coombe-in-Teign-head.

"Here under resteth Alyce Hockmore the wife of Gregory Hockmore Esquier, to whom she brought forth fifteen children, and lyved after his death a housekeep and a widow fortie yeares and one. Who departed out of this life on the second day of Aprill, and in ye yeare of grace 1613. To whose deare memorie the dutie of a sonne hath dedicated this inscription.

"Beare witness neighbours if ye knew another which went beyond this widow, wife, or mother, in life and death a saint now gone to dwell with Christ w^o doth among the saints excell.

"Et me filium suum æstate minimum charissimum amoris hui pignus in cac vale lachrimarum justissimo¹ dolore perculsum reliquit.

Phillip Hockmore.

"Quare tristis es annima mea spera in Deo. (Deo?)."

The "dutiful sonne" does not appear to trouble about his father overmuch! The family motto—"Hoc more fata," is a "play" upon their name.

¹ Or "instissimo."

Some Churches in the Teign Valley, Devon. 95

Near Coombe is the village of Stoke-in-Teign-head, which though really not strictly in the Teign valley itself, may perhaps be here included. The only really fine and interesting items are the capitals of the piers to the north arcade. One of the most beautiful is the central one, the profile of the right hand angel being wonderfully delicate in expression. This capital is said to represent the four virgin martyrs.



Fig. 17.—Hockmore Tomb, Coombe-in-Teign-head.

We next pass on to the now tiny church of St. Nicholas, at Ringmore, which is really the remains of a larger building pulled down a few years ago, unfortunately. There is little to notice here save the extremely rare instance of a five-light Early English lancet window at the east end. Beneath is a curious little circular window, rather of the lowside-window order.

96 *Some Churches in the Teign Valley, Devon.*

These churches of Devonshire, uninteresting though they may be to the architect purely, contain so many curious little items which have long since disappeared from less remote and more populous and progressive parts, that they are of more than usual interest to the ecclesiologist. Nearly every church contains its elaborate painted oak screen, often with a saint depicted in every panel. Though I have closely examined many dozens of Devonshire screens, I have never come across a painting of John Shorne save on that at Wolborough. The majority of those churches which I have visited show that the clergy in charge are good, or rather advanced, churchmen; in these cases the church is always in excellent order, the old is preserved, restorations necessary at the present day are carried out as restorations should be, not as a chance of sweeping away all that is not new and polished looking, and, what one is always glad to see, the churches are left open all day, being treated as the House of God, not as the adjunct to the parsonage, to be closed and opened as the incumbent may in his wisdom (?) decide. If our church is State governed and State paid and controlled, why should it not be treated as State property, to be freely used, in a reverent manner, by those who contribute to the State the necessary funds for its upkeep as an institution? In this fair county one does not find the churchyard serve the purpose of a playground for the village children, or a convenient short cut from one place to another; fowls do not scratch and uproot among the gravestones, nor does the "tripper" scrawl his name on everything he can lay his hands on—perhaps, even he, when he comes, notices the difference, and stays his devastating hand.

Devon may be sleepy, rural, behind the times, but it does set an example to clergy and villagers all over the country. Let us hope that there will be no great awakening in this county, when churches will be closed and graveyards become the village playground. In such buildings as these it is to be hoped that the church lover will not forget to contribute to the "restoration" box. I know well how the sight of previous "restorations" in some churches militates against donations, however small; one notes the difference in Devonshire.

G. LE BLANC SMITH.



Fig. 1.—An Eighteenth Century Smoking Club.

The Story of the Tobacco Pipe.

THE true and ardent Nicotian has ever adopted a pipe as the most perfect manner of enjoying the fragrant weed. In every clime and country the fumes of tobacco are inhaled through some kind of tube, and a collection of the world's pipes would contain more types of peculiarity than there are nations or tribes upon the face of the earth. Little more than a century ago a nation's pipes were, as a rule, made of the most suitable and available material found in their respective countries, and some peoples of necessity still adopt what seem to us very curious and strange devices.

The natives of the Arctic regions smoke through a walrus tooth; in Assam and Burmah bamboo pipes are used; the tribes of New Guinea contrive sea shells as bowls for their pipes; the aborigine of New Zealand has an elaborately carved wooden pipe, embellished with the typical grotesque figures so familiar in the native art of that country; on the Yarkand River in Central Asia

pipes are made of jade ; the Hindoos mould their pipes of a rough red clay ; the tribes of South Africa use wood, clay, bone, and soap-stone or steatite, as it is sometimes called ; a long porcelain bowl is a favourite pipe head used by the Germans.

It is said that the earliest pipes adopted in this country by the richer *habitués* were made of silver ; some of the wealthy "puffers of tobacco" may have used such pipes, but the poorer classes "drank" their tobacco through a straw attached to a walnut-shell, which was indeed a very primitive device. The

majority of early smokers in England soon became enamoured of the white clay pipe, a "little tube of mighty power," which was almost universally adopted.

Present-day votaries of the "sovereane herbe" who cherish their mellow meerschaums, their spicy cherry-woods, or their sweet briar-woods, inhale

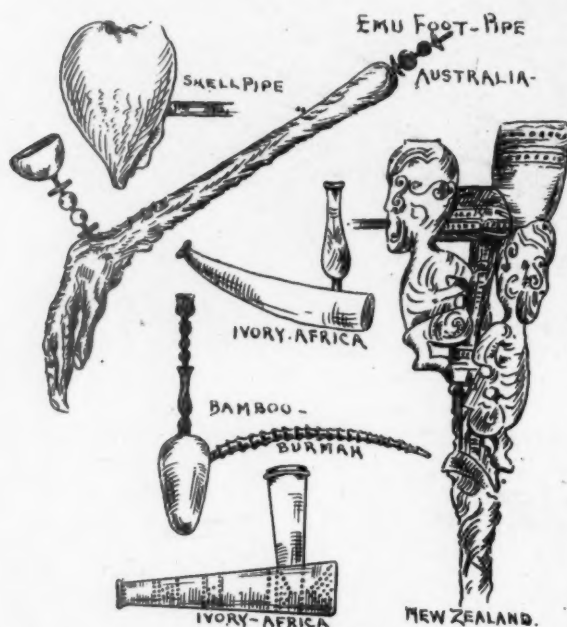


Fig. 2.—Aboriginal Pipes.

its soothing vapours with a thousand whiffs, in the happy delusion that such pipes have always been fashionable. Our grandfathers were proud of their finely coloured and polished meerschaums, a class of pipe first imported from Austria about a hundred years ago. Fairholt, writing in 1839, said : "Wooden pipes have been introduced into England, and pipes of briar-wood are now common in our shops." These, and others made of almost every imaginable material, have gradually superseded the homely white clay, which was practically the Englishman's only pipe for upwards of two hundred and fifty years.

There is no question that the habit or pastime of smoking tobacco in pipes was copied from the North American Indians, by early travellers and settlers. Like the aborigines, European voyagers smoked from pipes of stone and clay, and the same manner of smoking was subsequently introduced into England. The appropriation of the tobacco plant for smoking purposes was common among the native races of America long prior to the discovery of their continent by the whites. There was a sacredness and significance attached to the smoking customs of the Indians which were more than mere habit or common practice.

The pipe was intimately associated with their national, social, and religious life; war was declared and warriors summoned by the reddened pipe of the chief, and treaties of peace were ratified as they "Smoked the Calumet—the Peace Pipe," a revered relic carried by each tribe, and handed down from generation to generation.



Fig. 3.—Pipes of the American aborigines, in the United States National Museum.

- i. Ancient stone tubular pipe, from Wilkes County, Georgia. 7 ins. long, diameter $1\frac{1}{2}$ ins. at the widest part. The incised ornamentation—tracks of a bird.
- ii. Comanche bone pipe, wrapped with strips of raw hide.
- iii. Unfinished tubular stone pipe, found at Newport, Cook County. $4\frac{1}{2}$ ins. long, exterior diameter at thickest part $1\frac{1}{4}$ ins.
- iv. Wood and stone pipe, from the Hupa Reservation. 11 ins. long.
- v. Mound snake pipe, from Mound City, Ohio. 3 ins. long.
- vi. Banded-slate bowl pipe, from West Virginia. 2 ins. high.
- vii. Fossil pipe, from Pottawatomie, Kansas, about 4 ins. high, and made of the outer whorl of an ammonite.
- viii. Steatite pipe, from Cumberland County, Tennessee, representing a wood duck. 9 ins. long, 4 ins. high.
- ix. Cherokee stone pipe, from Bradley County, Tennessee, representing the head of an Indian. 3 ins. long.
- x. Wood and lead pipe, from Rhode Island. 3 ins. long, 4 ins. high.

Most early travellers in writing their accounts and descriptions of the singular smoking customs of the Indians were very indefinite; the practice was entirely new and novel to them, therefore they found it difficult to phrase and to use those words which would convey to their stay-at-home friends what they really had seen.

Tobacco was first brought to Europe in 1518 by the Spaniards and Portuguese, although the crew of Columbus in 1492 had a wonderful story to relate of how they had seen the natives inhaling smoke and puffing it out again. The honour of importing tobacco into England and setting the fashion in smoking has been assigned to Sir Walter Raleigh, who returned home in 1586. In a very few years the singular practice spread rapidly throughout Europe, and to the farthest corners of the inhabitable globe. The first mention of pipes was in 1564, where Sir John Hawkins describes the Floridians smoking a herb "with a cane and an earthen cup." Thomas Hariot, who accompanied Raleigh's expedition to Virginia in 1584, when speaking of tobacco, says: "the leaves thereof are dried and brought into powder they use to take the fume thereof by sucking it through pipes made of clay."

The United States National Museum contains many hundreds of aboriginal pipes, collected from all parts of the American continent, and many of these are figured and described in a critical work by Mr. Joseph D. McGuire.¹

A straight funnel or tube-shaped pipe found in America, a type which appears common to the whole country, is supposed to be the most primitive and earliest kind of pipe used. Some writers have referred to a Y-shaped pipe, which was thought to have been the earliest type of instrument used in America for smoking, but only a few specimens have been found. Straight tubes are the most ancient pipes, and these vary in both length and diameter, as well as in the materials from which they are made; many of bone, stone, earthenware, and wood, not unlike cigar-holders, have been unearthed on the Western Continent.

Smokers, no doubt, soon improved on this form, as hundreds of relics testify, and the evolution of the tubular pipe into one of rectangular shape came by gradual stages. The shapes of early American pipes differ greatly with the locality where they occur.

¹ *Pipes and Smoking Customs of the American Aborigines*, based on material in the U.S. National Museum, 1889.

Some strange expedients were adopted in the choice of bowls, singular pieces of stone which attracted the curiosity of the Indians were sometimes hollowed and carved. Representations of birds, animals, and reptiles often adorned the bowls and short stone stems, into which longer tubes were inserted. One remarkable example, a fossil pipe of hoary antiquity, presents a strange blending of nature and savage art. Their pipe stems were made of bone, horn, ivory, wood, stone, and quills, and were frequently highly decorated.

The English adopted the idea of pipes from the aboriginal races of America, and they soon found that cheaper and better pipes could be made of clay. The typical "English clay" appears to have been made within a year or two after the introduction of tobacco smoking by Raleigh in 1586. Paul Hetzner, a German lawyer, who visited England in 1598, notes with surprise

the use of clay pipes. At the Bear Gardens, Southwark, "and everywhere else the English are constantly smoking, and in this manner—they have pipes on purpose, made of clay."

Sailors, who learned the use and virtues of the sublime weed, and also introduced it into England, have always been inveterate smokers. The fragrant fumes appealed to them as a wonderful solace during the privations of a seafaring life, beguiling idle hours



Fig. 4.—Pipes from various districts, unmarked.

and weary watches on shipboard, and very appropriately we find a ship called *The Tobacco Pipe*. On May 5th, 1599, a sailor named Edmund Saunders, of Weymouth and Melcombe Regis, was examined before John Mokel, Mayor of Weymouth, and other magistrates, at Waterhouse, where the sailor deposed that when on board the good ship *The Tobacco Pipe* in Bordeaux Harbour, one Henry Carye said that "he could find in his heart to be 'the Queen's' hangman, and to hang her at the yardarm." These disloyal and seditious words were revealed to Richard Toms, the master of the ship, hence the examination, a report of which was sent to Queen Elizabeth's advisers at court.

Many references to tobacco are found in the correspondence of this period. John Watts, an alderman of London, in a letter written to Sir Robert Cecil, Secretary of State, who must have learned the practice of "drinking tobacco," as smoking was spoken of, says: "According to your request, I have sent the greatest part of my store of 'tobaca' by the bearer, wishing that the same may be to your good liking. But this 'tobaca' I have had this six months, which was such as my son brought home, but since that time I have had none. At this period there is none that is good to be had for money. Wishing you to make store thereof, for I do not know where to have the like, I have sent you of two sorts. Mincing Lane, 12 Dec., 1600."

At first smoking in England was only indulged in during hours of leisure and in private, but the habit became so popular that smokers in the streets were everywhere met. A writer of the times tells us that:—

"Tobacco engages
Both sexes, all ages—
The poor as well as the wealthy;
From the court to the cottage,
From childhood to dotage—
Both those that are sick and the healthy.

"It plainly appears
That in a few years,
Tobacco more custom hath gain'd
Than sack or than ale,
Though they double the tale,
Of the time wherein they have reign'd."

King James I. detested the newly acquired smoking habits of his subjects, and in 1603 he issued his famous tract, the "Counterblaste to Tobacco," wherein he condemned smoking,

and described it as "a loathsome custom"; he finishes his diatribe by saying, "the black, stinking fume thereof nearest resembling the Stygian smoke of the pit that is bottomless." The King's expressed dislike to tobacco and his denunciatory epistle doubtless acted as an incentive to the populace in their public and persistent use of the potent weed.

One often wonders if Shakespeare puffed the social pipe, as it is a curious fact that no allusion to tobacco, smoking, or pipes



Fig. 5.—Pipes made at Hull, from specimens in the Municipal Museum, by kind permission of T. Sheppard, F.G.S., Curator.

is to be found in any of his plays, although contemporary dramatists indulged in jests at the lately imported herb. Pipes were used and certainly smoked under the very nose of the players in the theatres. The Bard of Avon, being the favourite playwright of James I., may have obsequiously omitted all notice of it to please his royal master.

King James and his court journeyed to Winchester in November, 1603, and Sir Walter Raleigh, who was so harshly treated by this

monarch, was amongst the persons to be tried at the castle for complication in the "Main" and "Bye" plots. When Raleigh arrived the citizens were full of admiration for their new King, and as the disgraced knight, amid the jeers and taunts of the people was led through the streets to his trial, he was in derision pelted with tobacco pipes.

So rapidly had smoking gained favour that the demand for pipes early created a flourishing trade. Philip Foote, of London, in 1618 obtained a licence to sell clay for making tobacco pipes for twenty-one years. A little later William Foote was granted a patent "of the privilege of selling pipe clay, the former patentee being dead, and bad clay sold by others."

The seventeenth century was an age of monopolies, and a Colonel named William Legge, in 1666, appealed for a grant for the making and selling of tobacco pipes in Ireland, as persons had in previous years obtained Royal Letters Patent for the sole rights of retailing tobacco in various towns and districts. The Tobacco Pipe Makers' Company enjoyed the monopoly of making pipes in 1601, which guild, however, was not regularly incorporated until 1619, and, appropriately, the Company's motto was "Let brotherly love continue." A Royal Proclamation issued May 5th, 1639, commanded that no tobacco pipe clay had to be "water-borne or transported in anywise." The charge of land-carriage of the clay was detrimental to the trade, and severely felt by the pipe-makers of towns remote from clay pits, which necessitated the search for other suitable clays. The unreasonable edict was subsequently repealed. In 1667 "three west countrymen (ships) laden with tobacco clay, bound for Lynn," were anchored at Yarmouth waiting for a convoy. England was at war with the Dutch, and the enemy's ships sailed up the Medway and burnt the English men-of-war, hence the need of a convoy for merchant ships, which were often captured and carried off as prizes.

The Company of Tobacco Pipe Makers in 1663 petitioned Parliament "to forbid the export of tobacco pipe clay, since by the manufacture of pipes in Holland their trade is much damaged"; they also requested "the confirmation of their charter of government so as to empower them to regulate abuses, as many persons engage in the trade without licence." Their prayer was granted, with a proviso that in future in the firing or baking of pipes only coal should be used as furnace fuel. In the following year the Guild again addressed Parliament, "showing the great

improvement in their trade since their incorporation, 17 James I., and their threatened ruin because cooks, bakers, and ale-house keepers and others make pipes, but so unskilfully that they are brought into disesteem; they request to be comprehended in the Statute of Labourers of 5 Elizabeth, so that none may follow the trade who have not been apprentices seven years."

The craft of pipe-making flourished in all the chief towns of England as well as in the Metropolis; Winchester, York, Exeter, Bath, Bristol, Hull, and many other places had their pipe-makers. Broseley in Staffordshire has pre-eminently retained its notoriety for pipes of superior quality, which have been famous since the time of Elizabeth.

That tobacco pipes were made at Exeter in 1654 is curiously proved by the following case of supposed witchcraft: "12 August, 1654, one Diana Crosse, a widow, suspected of being a witch, was ordered by the Judge of Assize to be committed for trial at the City sessions. Mr. Edward Tribble, a tobacco pipe maker, one of the victims of the witch's arts, deposed that Mrs. Crosse on



Fig. 6.—Curious marks on the heels of old pipes.

one occasion came to his house for fire, which was delivered to her, but for the space of one month afterwards he could not make or work his tobacco-pipes to his satisfaction—they were altogether either over or under burnt." A Frenchman, writing in 1688, records that the English "invented the pipes of burnt clay which are now used everywhere." The Dutch learned the art of pipe-making from England, and they imported English clay, which was returned to us in manufactured pipes to the annoyance of the Pipe-makers' Company.

The first clay pipes made were extremely small, and these, with pipes of subsequent periods, are often turned up during excavations; they are sometimes picked up in localities where Parliamentary soldiers have encamped, and they are frequently unearthed by ploughmen. Often in the suburbs of large towns, where grass fields are being appropriated for building purposes, they are found beneath the turf, having been carted out with manure from old inns and taverns centuries ago. During the

plague smoking was esteemed a preventive against infection, and disused pipes were thrown into burial pits and churchyard graves. These old pipes have been given many strange names by rustics and uneducated people—they are known as Celtic pipes, Danes' pipes, Elfin pipes, Cromwell pipes, Fairy pipes, and even Roman pipes. Notwithstanding the finding of clay pipes associated with relics of the Roman period, there is no reason to

suppose they are of earlier date than the introduction of tobacco into England and Europe.

Old English "clays" are exceedingly interesting, as most of them are branded with the maker's initials. Monograms and designs were stamped or moulded upon the bowls and on the stems, but more generally upon the spur or flat heel of the pipe. Many pipes display on the heels various forms of lines, hatched and milled, which were perhaps the earliest marks of identification adopted by the pipe-makers. In a careful examination of the

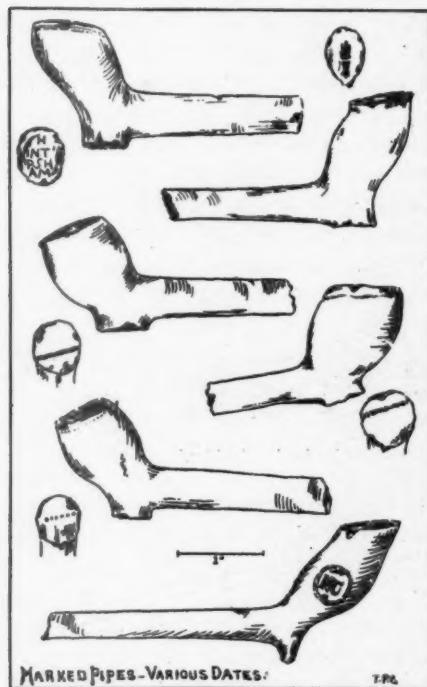


Fig. 7.—Marked pipes, various dates.

monograms we are able to identify the makers of certain pipes found in quantities at various places, by reference to the freemen and burgess rolls and parish registers. During the latter half of the seventeenth century English pipes were presented by colonists in America to the Indians; they subsequently became valuable as objects of barter or part purchase value in exchange for land.

In 1677 one hundred and twenty pipes and one hundred Jew's harps were given for a strip of country near Timber Creek, in

New Jersey. William Penn, the founder of Pennsylvania, purchased a tract of land, and three hundred pipes were included in the articles given in the exchange.

Old English pipes, which the Americans call "trade pipes," are occasionally found on the sites of Indian villages and in burial mounds. From the great number of "clays" so picked up bearing the initials T.D., the modern clays used in America are vernacularly known as T.D.'s.

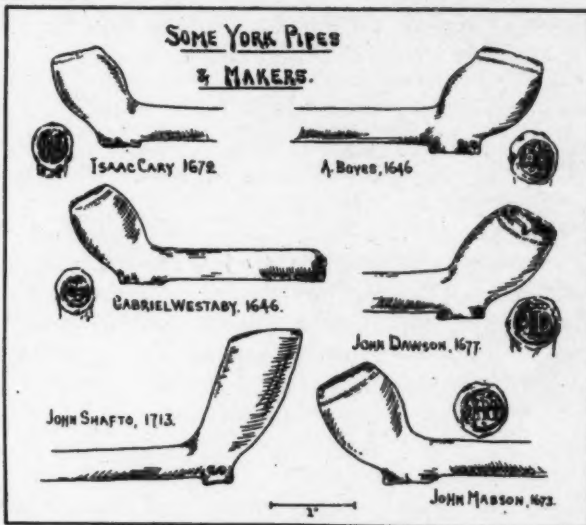


Fig. 8.—York pipes and makers.

A Yankee enthusiast writes in praise of his familiar "T.D." in the following manner :—

" You may take the meerschaum with amber bit,
And the briar too—for not one whit
Will I miss them after a day or two ;
But without the other I could not do,
For some bond holds us, don't you see ?—
I never could part with my old 'T.D.'
A bond of friendship that seems to grow
With the years that come, and the years that go :
A something mingling our lives in one—
Old tasks performed, new works begun,
And sometimes musing I sit and think,
What binds us fast to this friendly link ?
While then, in answer it seems to say—
' Old pal, we both have been formed from clay.'
Then I understand how it comes to me,
This love I bear for my old 'T.D.' "

The form, shape, and size of the English clay pipe has passed through a certain evolution since it was first adopted in the sixteenth century. The stems of the earliest were about nine inches, longer clays with stems tipped with glaze were introduced about 1700 and called "Aldermen." The "Churchwarden"—the unadulterated "yard of clay"—came into fashion about 1819, and was indeed typical of a leisurely smoke. For work-a-day use the shorter Irish dudeen or Scot's cutty still survive; but whether we inhale tobacco's soothing cloud through clay, briar, cherry, or meerschaum, we gratefully exclaim with Dr. Garth:—

"Hail! social pipe—thou foe of care,
Companion of my elbow-chair;
As forth thy curling fumes arise,
They seem an evening sacrifice—
An offering to my Maker's praise,
For all His benefits and grace."

T. P. COOPER.



Damme; a City of the Netherlands.

A GOOD American, who, from his youth up, had never been taught the use of swear words, had been crossed in love and felt at a loss adequately to express his feelings. Catching a glimpse in a European guide-book of the name of our town, he determined to pay a visit to the place, and started, with his trunks duly labelled, for his destination. At each halting-place on his journey, and it was a prolonged one, when friends or strangers asked him whither he was bound, he would point them to his baggage, and his wounded heart was soothed by hearing them, one and all, ejaculate the blessed word. Eventually he reached the place. There was no hotel, the door of the one estaminet was too narrow to admit his trunks, and, sitting down upon them in the deserted Grand Place, he softly whispered the word which is at the head of this chapter.

The deserted town of Damme, the once flourishing port of Bruges, whose turbulent history was compressed into the short period of three centuries, possesses an interest for Englishmen equalled by few places on the Continent. Some of our earliest naval battles were fought in its neighbourhood, and it was closely associated with many of the stirring events of Plantagenet times. English soldiers as well as English sailors, from the times of John Lackland to those of the Duke of Marlborough, seized and harried it as circumstances required or permitted; and it was not only an important branch of the great Hansa League, but was closely allied to its Kontor of London. It owed its origin to a series of great inundations which broke through the protecting sea-walls of the Flemish coast, and its decline and ruin to the abatement of the floods from which it had arisen. To some extent it presents a parallel to our own Winchelsea, which was built, when the older town was overwhelmed by the sea, on the higher ground to which the waters had spread, only to be left again by the capricious waves, deserted and forlorn as we now see it. But perhaps its greatest interest to Englishmen lies in the navigation laws, which, under the title of the "*Jugements de*

Damme," were the acknowledged rules for the sailors on the northern seas.

Damme was founded in the year 1178, on a site which had been part of the great peaty morass spreading northward of Bruges along the shores of the estuary of the Scheldt, imperfectly protected from the inroads of the sea by the loose and shifting wall of sand-dunes which extends along that dreary coast from Calais to the Skaw. This morass was intersected by numerous creeks, among which islands of higher ground formed places of habitation for an amphibious race, which we know, from coins of the reigns of Claudius and Constantine occasionally found in the peat, had attained to some degree of civilization. These creeks were the favourite hiding-places of the northern pirates, out of which they swarmed or into which they fled for safety when engaged on their expeditions in the narrow seas; and on their waters appeared the first English ships which took part in Continental entanglements, when Athelstan sent a fleet to the support of Louis of France against the Emperor. But the whole face of the country began to be changed at the beginning of the twelfth century, when great floods drove out such of the inhabitants as they did not drown, who, by permission of Henry I., found an asylum in this country and settled mainly in Yorkshire. No attempt appears to have been made to arrest the inroads of the sea, which, ever advancing, overwhelmed the whole land up to the gates of Bruges. Alarmed for their safety, the Brugeois obtained from their Count, Philip of Alsace, permission to erect a protecting wall or embankment, and as, fortunately, at that moment Florent, Count of Holland, who practically controlled the hydraulic labour market of the surrounding provinces, was languishing in the prisons of S. Donat, he was released on the condition of providing a thousand Zeeland and Frisian navvies to build the new digue. The work was at once undertaken, and we are told that when it was approaching completion great difficulty was experienced, from some unexplained cause, in closing it up at one point. The legend says that from the first the navvies had been annoyed by a great dog with flaming eyes, which day and night roamed over the works, and, believing it to be the Evil One in disguise, they attributed their failure to its presence. But at length one of them, endowed with a supernatural courage, seized the brute and hurled it, an unwilling Curtius, into the gap, and stifled its howls beneath the earth with which they were now

able to complete their task. As a reminiscence of this legend, a hound figures on the arms of Damme, and an echo of the story still lingers in the appellation with which they distinguished the

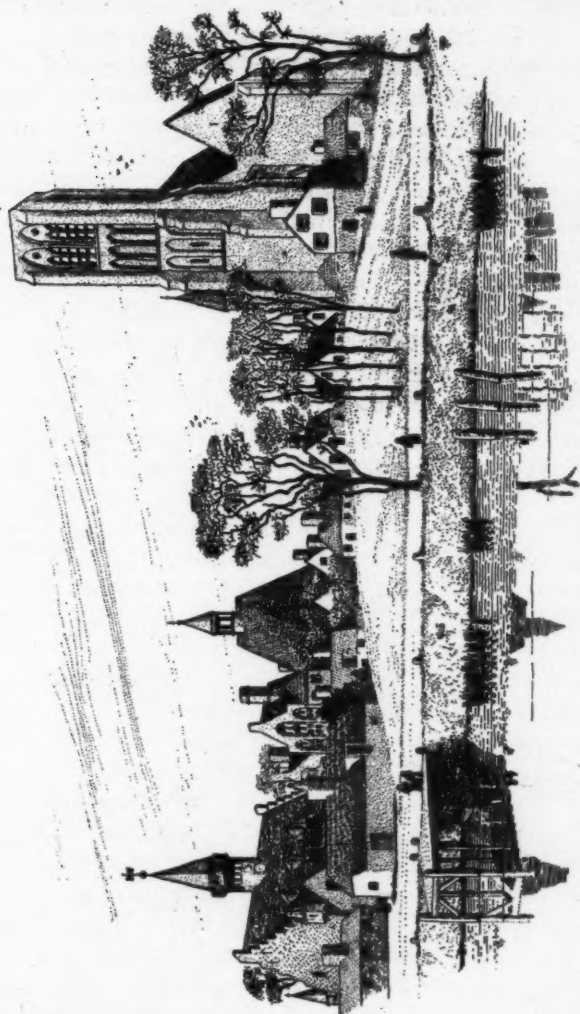


Fig. 1.—Damme from the Canal.

embankment—the *Hondsdam*, the Dam of the Dog. It was at this point that the foundations of the new town were laid, which was to be for three centuries one of the leading towns of Flanders and the port of the wealthy city of Bruges.

The inundations had changed the whole aspect of the country ; instead of a half-flooded morass appeared a broad sea on which the largest fleets the world could then show might safely ride at anchor, as in a land-locked harbour. The value of the position at head of this inland sea, which they called the Zwyn, was quickly recognised, and in 1180 Philip of Alsace granted the new town a charter of a similar character to those held by the greater cities, so that it immediately became a place of the highest importance ; and a Flemish writer claimed for it, perhaps not unjustly, that from the first years of its existence it became the centre of the commerce of the North, another Venice, as the daughter of the lagoons was that of the wealthy East. The occurrence of the Crusades added to its value, and on the waters of the Zwyn rode the ships from the Baltic and from the East, and the port became an important branch of the northern league, where the Hanse merchants exchanged their wares for the precious stuffs and stones of Egypt, India and Arabia. It is evident that they were early acquainted with those maritime laws afterwards known as the "*Jugements de Damme*," which were derived from an earlier code which Richard I., on his way to the Crusades, found in force in the island of Oleron, and which may have been based on that still earlier "*Tabula Amalfitana*" which guided the naval court established at Amalfi by the Emperor of Constantinople. But be the origin what it may, the position taken by Damme in maritime affairs caused its name to be associated with the rules which guided the northern sailors.

The first period of Damme's prosperity did not last for long, but, with the rest of Flanders, it became involved in the wars between England and France. King Philip, having already seized the Norman possessions of John, and disappointed of his chance of acquiring England by John's submission to the Pope, turned his attention to Flanders, and his fleet of seventeen hundred ships entered the Zwyn, and Damme was captured and pillaged ; but an English fleet of five hundred sail under the Earl of Salisbury was not far behind, and Damme witnessed the first great English naval victory over the French. But the English ships could not save Flanders, and Philip Augustus marched back to France only after ruining the most noble cities, leaving behind him a devastated country and an execrated memory.

As soon as peace was restored a new town sprang up on the ashes of the old. Its position in reference to Bruges and its value

as the principal port of Flanders soon brought back the tide of prosperity, and through all the turbulent time of the thirteenth century, in spite of the constantly recurring broils which so



Fig. 2.—Les Halles, Damme.

characterised the dealings of free cities with each other, its wealth and importance increased. At first the foreign merchants were shy of returning to the ruined town, particularly the members of

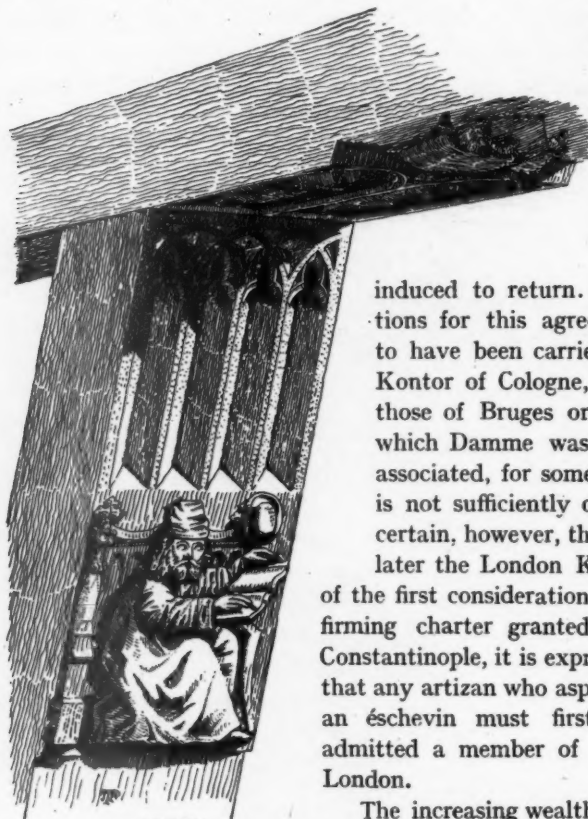


Fig. 3.—Portrait of Van Maerlant.

to exercise over them, and their frequent acts of independence caused much friction between the town and its mother city. In a charter dated 1241, relating to these troubles, it was provided that in case of any violent disputes, all the disturbers of the peace should be committed to the prisons of Bruges; but for many years, and in spite of their common interests, the troubles continued, till, in 1289, Guy de Dampiere authoritatively pronounced Bruges to be the head and chief, and further provided that the magistrates of Damme were bound to consider and determine all cases brought before them within three days; and if judgment was delayed beyond that time, or if either party were dissatisfied with any judgment delivered, the appeal was to Bruges. It will thus be

the Hansa; but on the town undertaking to recompense them for the losses they had sustained, they were induced to return. The negotiations for this agreement appear to have been carried on with the Kontor of Cologne, and not with those of Bruges or London with which Damme was more closely associated, for some reason which is not sufficiently obvious. It is certain, however, that a few years later the London Kontor became of the first consideration as, in a confirming charter granted by Joan of Constantinople, it is expressly provided that any artizan who aspires to become an *éschevin* must first have been admitted a member of the Hanse of London.

The increasing wealth and influence of Damme made its people restive under the control the Brugeois claimed

seen that the relative positions of these two towns were very different from those of affiliated towns in England, where, although the daughter town was able to, and frequently did, consult the mother town on various points, it was perfectly free and independent of it.

In the same year that consigned their turbulent citizens to the prisons of Bruges, and perhaps as some solacement, they obtained an important charter which remitted certain dues hitherto paid to

the Countess, and gave them permission to erect a market-hall for the display of their merchandise; but with a view, perhaps, to check any tendency to municipal trading, it particularly forbade the sheriff or any collector of customs holding a tavern or retailing wine. Of the market-hall then built a considerable portion remains and forms the

lower storey of the existing halles. It consists of two vaulted aisles of five bays each, the ribs and arches of which spring from short cylindrical columns in the centre.

Besides this, two other important works were carried out, by a charter granted in 1269, when the waterworks were established and a crane for loading and unloading the ships was set up. The waterworks consisted of an aqueduct which connected the Lake of Male, a pool of fresh spring water not far off, with the

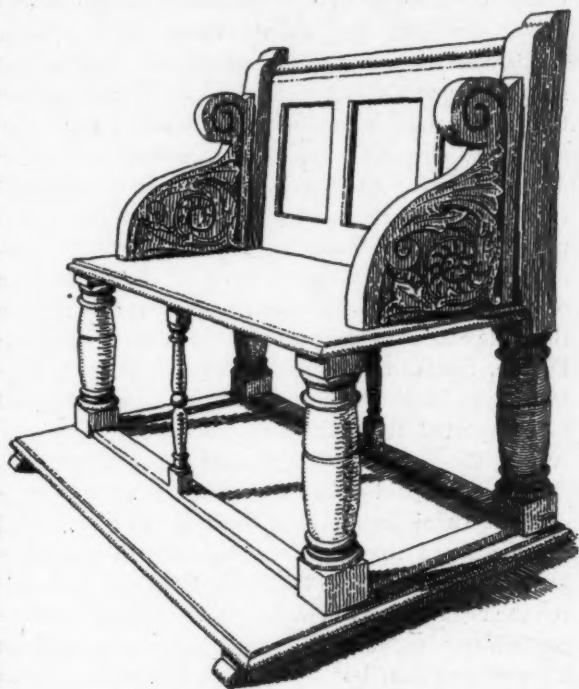


Fig. 4.—An Alderman Bench, Damme.

centre of the town, and included a road formed by the side, giving easy access to it for the repair of the conduits, and the Countess regarded it as so far a national enterprise that she undertook the maintenance of the works after their completion. The crane was, perhaps, a more important affair than the waterworks, and the permission to erect it was considered a great privilege. The great crane at Bruges was only erected about the same time, and it is immortalized in the paintings of Memling and Pourbus, whilst its memory is still preserved in the name of the "Place de la Grue" by the Quai du Miroir, where it once stood. These mediæval cranes were of a ponderous, and, in many respects, not unpicturesque character, as those may remember who have seen the crane which stood for three hundred years on the south-west tower of Cologne Cathedral, and was only removed in 1868.

In the year 1252 Roger of Lubeck obtained a charter from the Countess Margaret, which consolidated considerably the privileges of the Hansa in Damme. At the same time a tariff of duties to be paid was settled, a study of which gives an idea of the multifarious articles in which the merchants dealt, and the wide extent of their interests. Wine of all sorts, imported from France, Spain, the Rhine, and Crete paid a duty of 4d. a tun, whilst the beer, which was exported to all the countries of Europe, but imported from England, was only taxed one penny a tun. Among the imports are tin from England and copper from Norway, which each paid sixpence a ton if in transit, but copper was charged twice as much if for sale in the town. The articles manufactured from these metals, generally known as "dinanderie," but described in these lists as "chaudrons," were rated according to their place of manufacture. Those from Cologne, which contained a proportion of iron in their manufacture, paid only a halfpenny a ton, but those from Dinant were rated more highly, and paid an *ad valorem* duty.

During the later prosperous years of the thirteenth century the éschévins of Damme had for their Registrar the poet Jacob van Maerlant, whose portrait, although not a contemporary one, is carved upon a corbel in the great room of Les Halles. He is regarded as the father of Flemish poetry, and has been compared to our Chaucer, whom he preceded by a hundred years. He was born at Damme, or, at least, in the Franc du Bruges, about 1230, and commenced writing about 1260, his earlier works being mainly translations into Flemish, almost literal, of French poets, such as

the *Romance of Alexander* by Gautier de Chastillon, and the *History of Troy* by Benoit de Sainte-More; but some of his poems compiled from the Arthurian romances, such as his *Merlin* and a number of smaller poems, are more or less original. He became the "Griffier" of Damme in 1267, and died and was buried about 1300 in S. Mary's Church, where his tomb, representing him much as he appears in Les Halles, remained till the beginning of the last century, when it, with many other interesting monuments, was destroyed by an ignorant priest.

With the death of Margaret of Constantinople in 1279, and the succession of her son as Count of Flanders, an era of turbulence was initiated, and the prosperity of the country in general, and especially of Bruges and Damme, experienced a check. The larger cities quarrelled with Guy, and alternately allied themselves to him or to France in the troubles that ensued; and although Edward I. of England intervened, and an English fleet once more appeared in the Zwyn, the interference of the English was of no avail, and they retired after pillaging Damme. Indeed, for another century the history of Flanders reveals a long succession of disasters, attacks, and reprisals, and it seems almost a marvel that any of the cities remained undestroyed, or that any of their inhabitants survived to tell the tale. One among the many

of such incidents affecting Damme occurred in 1325, when the Count, desirous to do Bruges a bad turn, granted permission to Sluus to erect a crane for discharging heavy merchandise. This was too much for the Brugeois. Joined by the men of Damme they proceeded to Sluus, pillaged and burnt the town, killed off a reasonable proportion of the inhabitants, and utterly destroyed the crane; but over all these misfortunes a greater one was impending, which was to effect the final ruin of Damme. The loose, fine sand of the dunes, lifted by every north-west wind, was spreading over the area of the Zwyn, and it became evident, before the middle of the fourteenth century, that the great harbour was slowly silting up. The French fleet,

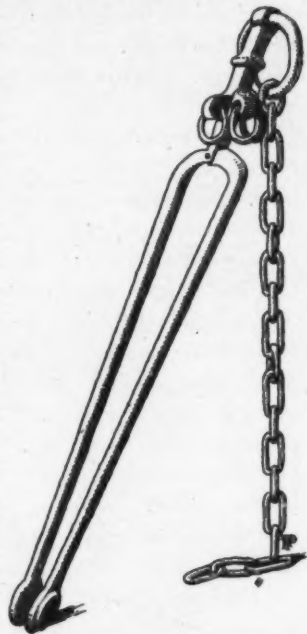


Fig. 5.—The City Tongs, Damme.

which in 1340 made a descent on the Flemish coasts, was unable for want of water to penetrate as far as Damme, and was caught and destroyed by the English ships under Edward III. at Sluus.

The inevitable fate which seemed to be in store for it was hastened by another great inundation, which spread devastation to the gates of Bruges and nearly overwhelmed Damme before it retired; and before the inhabitants had time to apply themselves to the repair of their misfortunes, they had yet to undergo the miseries of another siege, and witness another sea-fight. Guy de Dampiere had fortified the town at the end of the thirteenth century, and it became an important strategic point in the bewildering troubles which for so long involved the cities of Flanders in internecine strife. The Gartois, in their rising against Philip of Burgundy, who became Count of Flanders in 1384, besieged and took Damme, which they held as a menace to Bruges, and the story of its heroic defence by Ackerman and recapture by the army of the Count is one of the most stirring in Flemish history. In alliance with the Duke of Burgundy, Charles VI. of France assembled a great fleet at Sluus for a descent upon England, but it was destroyed by a tempest; whilst a second one prepared the next year was annihilated by an English fleet commanded by the Earls of Arundel and Nottingham, as well as by the Bishop of Norwich. The presence of a prelate on such an occasion may seem curious, but it must be borne in mind that Damme was the centre of the Continental herring trade, and the rival of Yarmouth, whose contingent of ships formed a large proportion of the fleet of 1340, and their presence again on this occasion in large numbers may have induced their bishop to accompany them.

Under the strong rule of the House of Burgundy something of peace was restored to the distracted country, and the people of Damme began to take measures to rebuild their dilapidated city and neutralize the disaster, as far as possible, of the retirement of the sea. Acknowledging the inevitable, they made, in the year 1400, the great canal, which still exists, along the creek of the Zwyn to Sluus, which then became the port of Bruges, whilst Damme remained the emporium of the Hansa League. At the same time they carefully conserved their privileges by a new charter which they obtained from Philip, which provided, among other things, that all goods landed in the Zwyn should only be handled by the "sworn weighers" of Damme or its subject towns of Monic, Kenride, and Houcke. About the middle of the fifteenth century, the city having recovered something of its former prosperity, the citizens decided to rebuild their market-hall, and

proceeded, in the most approved modern fashion, to obtain in competition among architects the best scheme for their new building. The result was that the joint design of Godevaert de Bossechere, of Brussels, and Jan van Herve, of Sluus, was selected,

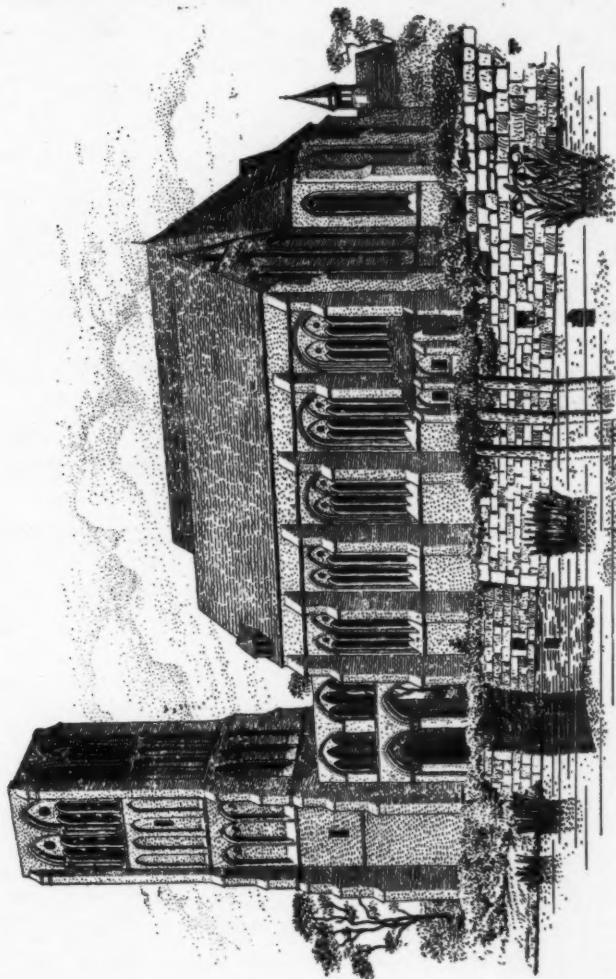


Fig. 6.—Notre Dame, Damme.

and tenders for the erection were invited. The mode of tendering differed somewhat from the modern method. The tenders were advertised for, and on a certain day were opened in the presence of the competitors, who were then invited to amend them by a species of Dutch auction. During the burning of a candle each

one who made a lower offer received a portion of wine, and he who was lowest in price when the candle went out was instructed to proceed with the works. How far the wine affected the business we cannot tell, but, like so many modern cases of competition, that of Damme ended in a law-suit and an arbitration.

The building, now generally known as the Hotel de Ville, was begun in 1464, and is of very considerable interest. It has fallen on evil days, now being half stable, half estaminet. It is in two stages, the lower one being a portion of the original building of 1242 but refaced, and the upper portion, used by the Council, approached by a lofty pirron with a rich porch, the parapets of which were once returned along the roof to the burtizans, with which the angles are decorated. In the interior portions of the oak roof retain some interesting carved corbels, which were executed by one Wonter van Ingen, of Sluus, who received the magnificent sum of seven and sixpence apiece for them, and one of them, of which we give a sketch, bears the figure of the poet Van Maerlant. In the large room, now the bar-parlour of the estaminet, one may rest on a fine oak bench from which the *éschevins* once delivered their judgments, or wield, if he can—and they weigh nearly a hundred-weight—the pair of tongs which still form part of the *garniture de cheminée*.

The great church of S. Mary at Damme belongs mainly to the earlier history of the town, but having suffered a great deal in the many sieges and floods, much of the work belongs to the later years of Damme's prosperity. The nave stands a gaunt ruin, but in the choir, now bare and whitewashed, was performed a ceremony, the most magnificent Damme had ever witnessed or was ever to see again—the marriage of Margaret of York with Charles the Bold, Duke of Burgundy, in the presence of Edward IV., the Archbishops of York and Trier, and a crowd of other dignitaries.

With this event the history of Damme closes. By the end of the fifteenth century the port of Sluus had experienced the same fate as Damme, and the trade of Bruges was decaying. Strategically the place could not be ignored in the centuries that followed, and a plan of it taken in 1640 shows it to be strongly fortified with double ditches, bastions, and all the arrangements one generally associates with the works of Vauban. The Duke of Marlborough made an end of them, and now their ruined heaps are covered in summer with a wealth of wild flowers, and from the stagnant water of their ditches emerge myriads of mosquitoes; but for these all life would seem extinct in Damme—the abandoned canal is not more silent than the deserted streets.

J. TAVENOR-PERRY.

Notes on Archæology and Kindred Subjects.

THE DOOM ON THE SCULPTURED TYMPANUM OF THE WEST DOORWAY OF AUTUN CATHEDRAL (SÂONE ET LOIRE).

(Collotype Frontispiece.)

One of the most complete and, at the same time, the most gruesome representations of the Day of Judgment is that sculptured on the tympanum of the west doorway of Autun Cathedral, in the ancient Duchy of Burgundy, in France, about one hundred and sixty miles south-east of Paris. The photograph reproduced on the frontispiece is taken from a cast in the Trocadero Museum in Paris. The excellent preservation of the details of the sculpture is accounted for by the fact that the doorway is protected by a large western porch.¹ Fortunately, the name of the sculptor is known, being given in the inscription immediately below the figure of Christ in the centre of the tympanum, which reads—

GISLEBERTVS HOC FECIT.

The horizontal band of sculpture at the bottom of the tympanum shows the rising from the dead, and the narrow band above it is inscribed. The figures of the dead are to be seen rising from sixteen stone coffins—eight on each side of the angel, with the sword in the centre, the good being on the left and the wicked on the right.

In the middle of the tympanum above is a majestic figure of Christ, the Righteous Judge, enthroned and with extended arms, within a vesica supported by four angels. An inscription runs round the narrow edge of the vesica. Above, on each side of the head of the Saviour, are representations of Sol and Luna; on the left is St. Peter with a huge key over his shoulder, admitting the souls of the righteous to the Heavenly Jerusalem; and on the right St. Michael weighing the souls, and those of the unrighteous being cast down into Hell by the Devil. At each of the four corners is an angel blowing a horn. On the left above is the Blessed Virgin enthroned, and on the right are figures of two saints, also enthroned.

Other illustrations of the Autun tympanum have appeared in Mr. Bunnell Lewis' paper on "The Antiquities of Autun" in the *Archæological Journal*, vol. xl., p. 117, and in Du Sommerand's *Les Arts du Moyen Age* (Album). It is interesting to compare the door at Autun with that on the Cross of Muiredach at Monasterboice, Co. Louth which is about two centuries earlier.

¹ See plan and plate given in the *Builder* for April 22nd, 1899, p. 387.

MAORI CARVINGS AT ST. AUGUSTINE'S, RAMSGATE.

OF the native arts in which the Maori aborigines of New Zealand engaged, they excelled in that of carving in wood. Many of their performances in this direction, though often grotesque enough, are quite masterpieces in their way. We are all familiar with the intricate masses of interlaced ornament which is displayed upon the principal beams and ridge-posts which form the framework of their dwellings; their industry, however, was not confined to the decoration of their places of abode only, but lavishly expended upon their war and industrial implements, upon domestic vessels, and other utensils of every-day use.

In the museum of the Church Missionary Society there are such decorated adzes (the handle of one, by the way, being formed of the bone of a human arm, and another of that of a leg) and other ingeniously



Fig. 1.—Maori Feather Box with Lid in place (Side View).

conceived utensils, the use of which is but conjectural. In the plates to Cook's *Voyages*¹ is also given an engraving of a *carving knife*, as it is called on the original drawing in the British Museum, or a *saw*, as it appears on the engraved print. It is half-circular in shape, the teeth of the saw, very similar to the small ridge fins of a fish, being set in a carved arrangement having a striking likeness to the designs of the old Celtic illuminators.

To their war canoes, which are sometimes from sixty to eighty feet in length and capable of containing as many as two hundred individuals, was applied much of their talent for this kind of work, particular attention being paid to the head and stern, which is found frequently elaborately carved.² A representative specimen of this kind of work is to be seen in the British Museum.

¹ I find prints of these in a book, *The New Zealanders*—no author's name, but published by Knight, of Pall Mall East, and others, 1830—"The Library of Entertaining Knowledge," pp. 126, 7, 9, 130, 1.

² Illustration in *The New Zealanders*, p. 131.

Much of their best work, however, was expended upon articles of smaller dimensions as, for example, boxes, and an article shaped very much like a bodkin holder or scissor case. In several of these the design is cleverly conceived, and wonderfully executed when we consider the



Fig. 2.—Maori Feather Box, with Lid removed.

miserably imperfect tools with which the New Zealand artist accomplished his work; the only instruments he had to cut with being rudely fashioned of stone or bone. Yet, nevertheless, his skill and patient perseverance have produced carvings distinguished by both a grace and richness of design that would do no discredit even to European art. An evidence of this will be readily seen in the illustrations which accompany this note. Fig. 1 is a box—1 ft. 0 $\frac{1}{2}$ ins. in height, 4 $\frac{1}{2}$ ins. in width, and 5 ins. high—by report a receptacle for the Sunday feathers of a chief. The design is simple, yet strikingly decorative. It is

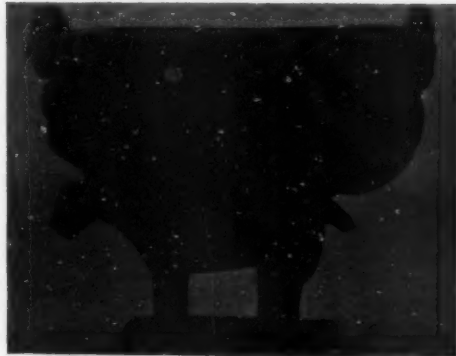


Fig. 3.—Maori Bowl or Treasure Box (Side View).

supported on a pair of claw-feet bearing a strong resemblance to a human hand, for which they are probably intended (fig. 2). The side supports, or ears, are of the usual grotesque-head pattern. Fig. 3 is an article of the mazer-bowl or drinking cup shape, it is 7 ins. in length, 5 $\frac{1}{2}$ ins. in width, and 5 $\frac{1}{2}$ ins. in height, and is sustained upon the back of



Fig. 4.—Maori Bowl or Treasure Box
(End View).

a nondescript animal, and both are covered with a similar design to that on the box in fig. 1, save that it is further enriched by the body design being broken into four parts by bands of carved work of more elaborate design. Small circular pieces of mother-of-pearl have been introduced to enhance the effect of the design. Fig. 4, which gives an end view of the cup, shows also the ingenious method by which the cover, now lost, was kept in place.

REV. DOM. H. PHILIBERT
FEASEY, O.S.B.

THE CHURCH OF ST. GEORGE, SOUTHACRE.

THE church of St. George, Southacre, Norfolk, is a building of flint and stone, consisting of chancel, clerestoried nave of three bays, aisles, and a battlemented tower.

The two oldest effigies in the church belong to the Harsick family. One is considered to represent Sir Hudo Harsick, and is believed to date from the year 1248, while a sadly mutilated wooden figure of a warrior, now reposing in a wall recess, is also conjectured to be some member of this ancient family. Brasses to Sir John and Lady Harsick (1584) and to Thomas Leman (1534) are also in the church, and there is a large monument with fine recumbent effigies of Sir Edward Barkham, Lord Mayor of London in 1621, and his relict Frances (Napier), afterwards the wife of Henry, second Baron Cramond, buried here 29th November, 1706. The front of the tomb depicts a charnel-house full of human skulls and bones, while the sons and daughters of Sir Edward and Lady Barkham kneel on either side of it. The communion plate was presented to the church by Lady Jane Barkham in 1642.

A fragment of a very beautifully carved wooden screen is now placed at the west end of the church, under the tower. The present length is 7 ft. 10 ins., and it has in the centre a trefoil-headed arch with cusps.¹ Above this arch is a "rose," of which only a fragment of the carved wooden tracery remains. One complete cusped ogee arch and portions

¹ This arch = 3 ft. 1 in. in width.

of another are on either side. They are supported on short pillars with bases and capitals, and above these ogee archings are cusplings of exquisitely carved leaves, which end in finials, behind which are the remains of trellis-work. On the top of each capital are tall pinnacles containing shallow niches. All the finials on the ogee arches and the pinnacles upon the capitals are surmounted by carved foliage, which forms a most effective ornament to the beautiful overhanging cornice, upon which fragments of gilding can still be seen.

Bromfield, in his *History of Norfolk*, says that "the upper end of the [North] aisle is parted by a wooden screen painted," and speaking of the chancel he remarks that it is "separated from the nave of the church by a wooden screen ornamented with pillars of the Doric order, erected at the charge of Sir Edward Barkham." Whether the screen we are now considering was the painted screen which the historian refers to or not is of small importance, as in all probability it originally formed the



Fig. 1.—Screen in Southacre Church.

central portion of the rood screen dividing the chancel from the nave. This most beautiful fragment of an English screen is little known, and even in its mutilated condition it forms a valuable study to the student of ancient carved woodwork.

The Norman font has a fine bowl, which is square at the top, but chamfered down so as to form five cushioned capitals for the large central pillar, and the four detached corner columns, which have bases as

* Interior depth=10 ins. ; interior diameter=1 ft. 8 ins. ; rim=6 ins. ; exterior depth=2 ft. 2 ins. ; top=2 ft. 4 ins. square.

well as capitals. The five pillars stand on a plinth 2 ft. 5 ins. square by 4 ins. in depth.

The interesting wooden cover is in two portions. The lower part is much later in date, and consists of three open, five-centred arches having ornamented spandrels, while the north side is filled in with a plain wooden panel. Upon this rests a fine canopy, which even in its decay is grand and majestic, and doubtless formed a movable cover for the

font, like the one at Sall and other churches in Norfolk. This beautiful canopy has been a remarkable work of art, even in a county rich in splendid font-covers. The canopy is octagonal in construction, and the lower portion is composed of eight trefoil-headed arches, while each arch has two circles enclosing quatrefoils above it. These are surmounted by an elegant cornice having an inscription round it. Between each arch and at the corners of the octagon, spring open-work buttresses, enclosing panels once highly decorated in colour. Beneath the



Fig. 2.—Font and Cover in Southacre Church.

later coats of paint, now peeling off, may be seen the earlier paintings, which once adorned these tall narrow panels. Above each painted panel are two cusped, trefoil-headed, overhanging arches, having bold cusplings: The top presents a fine crown of finials and pinnacles, grouped together in a most effective manner. This font-cover is a remarkable piece of workmanship, and when it was perfect and richly adorned in gilt and colours, it must have presented a very beautiful appearance.

ALFRED C. FRYER.

A VIKING SHIP ON A NORMAN DOOR AT STILLINGFLEET, YORKSHIRE.

THE ironwork on the exterior of most of the church doors in this country consists of ornamental hinge-straps made in imitation of scrolls of foliage, and it is very seldom that anything more elaborate, such as a figure subject, is attempted. There is, however, a notable exception in the case of the door at Stillingfleet, Yorkshire, here illustrated from photographs specially taken by Dr. G. A. Auden.

The village of Stillingfleet is situated seven miles south of York, on a tributary of the Ouse called the Fleet, whence the place takes its name. Two miles further south, on the east bank, is Riccall, where the fleet of Harold Hardrada, King of Norway, landed in A.D. 1066, before the battle of Fulford and the subsequent surrender of the City of York to the Norsemen.¹

The ironwork on the door of Stillingfleet Church consists of two horizontal hinge-straps, one just below the springing of the arch of the doorway and the other near the bottom of the door. Midway between the upper and lower hinge-strap is a horizontal band of four-cord plait-work, executed in thick iron wire; welded on to the hinge-straps at the end next the hinges are crescent or C-shaped bars to give the straps a firmer hold on the door and help to keep the boards together. At the other ends of the hinge-straps, furthest away from



Fig. 1.—Ironwork on Door of Stillingfleet Church,
Yorkshire.

¹ E. A. Freeman's *Short History of the Norman Conquest*, p. 59.

the hinge, the bars are split up into three smaller bars, only one of which now remains, and terminates in a beast's head. The C-shaped bars of the hinge-straps also terminate in beasts' heads. The portion of the door between the semi-circular arch of the doorway and the upper hinge-strap has upon it (1) a device composed of four fleurs-de-lys placed swastika fashion; (2) a long boat or Viking ship; (3) two figures of men; (4) a device with a trident at one end and a forked termination at the other; and (5) the curved ends of some design which cannot now be made out.



Fig. 2.—Details of Ironwork on Door of Stillingfleet Church, Yorkshire.

The whole design of the ironwork on the Stillingfleet door is intensely Scandinavian in character, more especially as regards the swastika design and the zoöomorphic terminations of the hinge-straps and the stern of the long boat. Swastika designs of a very similar kind may be seen on the door of the church at Versås,¹ Vestergötland, and the zoöomorphic terminations may be compared with those on the Runic monuments illustrated in J. Göranson's *Bautil det ar Svea ok Götha Rikens Runstenar* (Stockholm, 1750). It will be noticed that the long boat is not steered with a rudder placed at the stern of the vessel, but by a paddle at one side, as in the sculpture on the walls of the Factor's Cave² at East Wemyss, Fifeshire. The only other representation of a boat on the ironwork of a church door which I have come across is at Stapleford,³ Kent.

¹ Oscar Montelius' *Sveriges Historia*, vol. i., p. 481.

² *Reliquary* for 1906, p. 46.

³ *Archæologia Cantiana*, vol. ix., p. 191.

THE CLOTH FAIR, SMITHFIELD.

AMONGST the few specimens of ancient domestic architecture remaining in London, the houses in and immediately adjacent to the narrow street at Smithfield called the Cloth Fair are unquestionably the most remarkable, the most complete, and the most picturesque. Although they



Fig. 1.—The Cloth Fair, Smithfield, London. Looking to the south-west and showing the south side of the street.

present no particular feature of architectural merit, they remain as an extremely interesting group of old wooden houses with over-sailing stories and picturesque gables. The street, by reason of its very narrowness, looks old, and, notwithstanding the various reparations and rebuildings which have been carried out at the Church of St. Bartholomew the Great, and in

spite of the many other changes which have been carried out in the neighbourhood, the Cloth Fair remains to-day a veritable "bit" of old London as it was pretty generally about the middle of the seventeenth century.

The accompanying photographs, which, it will be understood, were



Fig. 2.—The Cloth Fair, Smithfield, London. Looking to the south-west and showing the north side of the street.

taken under considerable difficulties in such a dark and confined street, will serve to show the extreme narrowness of the roadway and its foot-paths on each side, and the charming irregularity of the houses. These are practically all timber-built structures, weather-boarding being extensively employed for the back walls.

To what period the houses should be assigned is rather doubtful, but it can hardly be later, one would imagine, than the seventeenth century. These houses are believed to have been built as permanent dwellings partly on the site once occupied by the clothiers' and drapers' booths in Bartholomew Fair, and partly on the site of the ancient



Fig. 3.—Alley near the Cloth Fair, Smithfield, London.

Church. The booths were erected at fair-time just round the Church—in fact, in the Churchyard. The building of permanent wooden structures here, therefore, may mark the period when the value of land increased to such an extent, on account of the prosperity of the cloth business at Smithfield, as to make such a step a profitable

transaction. No doubt the houses of three and four stories offered many advantages over the fragile booths, both for the business and pleasure departments of the fair.

The most interesting of the old houses in the Cloth Fair are the group next to the porch of St. Bartholomew's Church shown on fig. 1. The backs



Fig. 4.—The Cloth Fair, Smithfield, London. The north-east end of the street.

of these houses, which are quite as picturesque as the fronts, can be seen from the churchyard on the site of the nave. The public-house at the corner of the Cloth Fair and a narrow alley leading into Long Lane is deserving of notice on account of the grotesque caryatid carved figure supporting the over-sailing angle.

GEORGE CLINCH.

ORNAMENTAL METAL DISC FOUND AT IXWORTH,
SUFFOLK.

THE object here shown (fig. 1) was found at Ixworth, Suffolk, and is now in the private collection of Mr. S. G. Fenton, who has kindly allowed it to be photographed by Mr. A. E. Smith for the RELIQUARY. It was

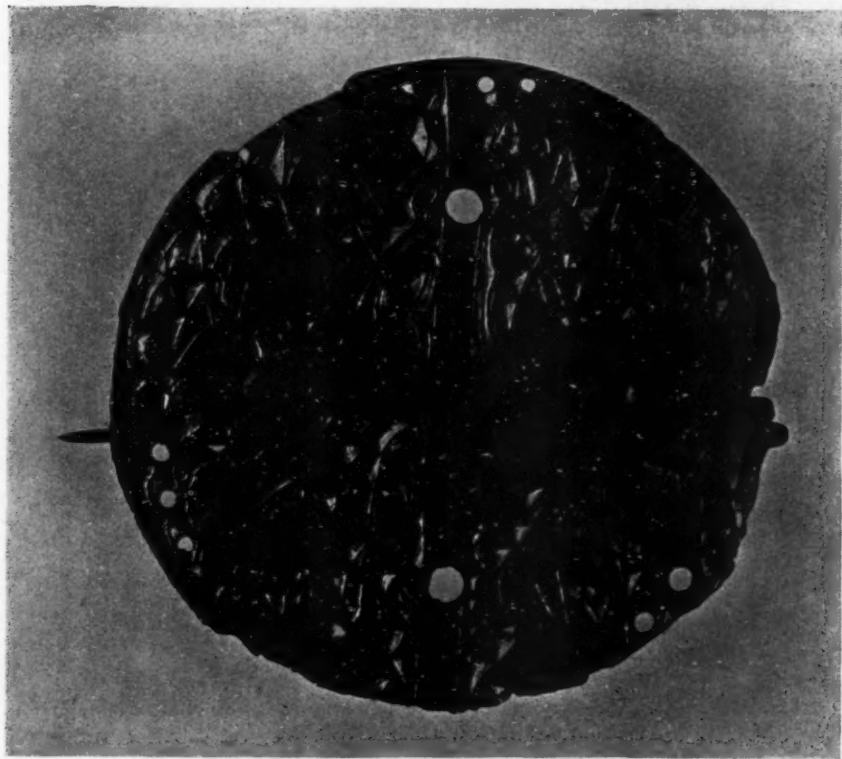


Fig. 1.—Ornamental Disc found at Ixworth, Suffolk.

exhibited in the Temporary Museum got together during the meeting of the British Archæological Association at Ipswich in 1864 by Mr. J. Warren.¹ Subsequently a small engraving of it appeared in the *Journal* of that Society. It is now mounted as a brooch, but, on

¹ *Journal of the British Archæological Association*, vol. 21, p. 345.

comparing it with the set of three pins found in the River Witham, and now in the British Museum,¹ it is obvious that it was originally the head of a pin also. The zoömorphic designs on the Ixworth disc and on those forming the heads of the pins found in the River Witham are of exactly the same character,² although the workmanship is not nearly



Fig. 2.—Ornamental Disc forming Head of Pin found in the River Witham, at Lincoln.

so fine, as will be seen by comparing them (see figs. 1 and 2). The use of dots as ornament is peculiar to both. The work is Anglian, similar to that on the pre-Norman sculptured stones of the same period.

¹ *Journal of the British Archaeological Association*, vol. 27, p. 258.

² *Reliquary* for 1904, p. 52.

SCULPTURED NORMAN TYMPANUM AT
ST. PETER'S, ROWLSTONE, HEREFORDSHIRE.

THE sculptured Norman tympanum here illustrated is over the south doorway of the church of St. Peter, at Rowlstone, Herefordshire. The subject of the sculpture is Christ in Glory, within an oval aureole supported by four angels. The form of the cruciform nimbus without the enclosing circle is peculiar, and similar to that on the Norman font at Kirkburn,¹ Yorkshire, and on the Norman tympanum at



Sculptured Norman Tympanum over South Doorway of St. Peter's Church, Rowlstone, Herefordshire.

Pennington,² Lancashire. Christ in Glory is amongst the most common subjects which occurs on Norman tympana. The aureole is supported either by four angels—as in the present case, or by two angels—as at Ely Cathedral³; or by the symbols of the Four Evangelists—as at Pedmore⁴, Worcestershire.

¹ Allen's *Early Christian Symbolism*, p. 293.

² C. E. Keyser's *Norman Tympana and Lintels*, fig. 137.

³ *Early Christian Symbolism*, p. 262.

⁴ *Norman Tympana and Lintels*, fig. 114.

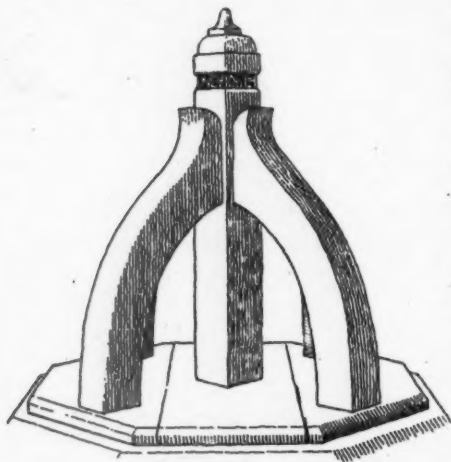
AN EXAMPLE OF CHURCHWARDEN ARCHITECTURE.

It has been considered by many that the well-known line in Gray's *Elegy* :—

“The rude forefathers of the hamlet sleep,”

was intended by the poet to refer to the deceased churchwardens of the Parish ; and the scorn and contempt with which all examples of churchwardens' efforts in ecclesiastical art were regarded by the purists of the last century would seem almost to justify the poet's epithet. Most of their productions have perished, swept away by the floods of restoration which scoured out from our churches everything not distinctly Gothic, so that little or nothing is left to bear witness to the good work which they undoubtedly did in the reparation and adornment of the fabrics

committed to their care ; but their names will be for ever associated with the high galleries and lofty three-deckers of the English Renaissance, which, however, in spite of all their demerits, possessed an element of picturesqueness wholly wanting in the academical correctness of a modern mediæval church. There remain, however, to this century a few examples which have escaped the wholesale destruction of the last, in those churches which by the poverty, if not the will of the congre-



Font Cover in Northolt Church, Middlesex.

gations, have been left unrestored. To such a one this note refers.

Within a short walk of the rushing trams, but far enough away to escape their roar, lies the little village of Northolt or Northall, Middlesex, built round a green intersected by brooks, from which an avenue of limes leads up to its picturesque and utterly unrestored Parish Church of St. Mary. This consists of a large nave, without aisles, of good early fourteenth century work, with a chancel of perhaps a century later in date, much narrower than the nave, and projecting from the northernmost part of its east end. The bareness of the nave is relieved at the west end by a large gallery, not in the best possible style of art, erected in 1703. Among the pewing and panelling is some good oak work, carved in low relief, bearing the inscription in well-formed letters : “ William Rowse and Mathew Hart, Churchwardens, 1629.” But the most interesting

piece of churchwardens' work, of which we give a sketch, is the font-cover which they placed in the church in 1624, and which remains as a memorial of the revival in the furnishing of churches which took place in the reign of James I., before the accession of Laud to the See of London. The upper part of the cover bears the letters and date "MH. IH. CW. 1624," the first presumably standing for the Mathew Hart already mentioned, and the second for another member of his family. The fourteenth century font, over which this cover is placed, bears on one side a partly defaced shield of arms, doubtless those of its donor, of which it can only be clearly seen that it was once party per pale with two annulets and some other bearing, perhaps a mullet, in the dexter chief. There is a curious coincidence connected with these annulets in that there are two other shields of arms in the Church of families presumably quite unconnected with each other, which also bear them. They occur in one case on an early brass to Henry Rowdell, whose shield bears three annulets in chief; and in the other case on a tablet to members of the family of Sir Lancelot Shadwell, Lord of the Manor of Northolt, and Vice-Chancellor of England in 1827, whose shield is party per pale, between three annulets, on a chevron four escallops.

J. TAVENOR-PERRY.

Notices of New Publications.

"MONUMENTA ORCADICA. THE NORSEMEN IN THE ORKNEYS AND THE MONUMENTS THEY HAVE LEFT. WITH A SURVEY OF THE CELTIC (PRE-NORWEGIAN) AND SCOTTISH (POST-NORWEGIAN) MONUMENTS ON THE ISLANDS." By L. DIETRICHSON.¹ With Original Drawings and some Chapters on St. Magnus' Cathedral, Kirkwall, by Johan Meyer, Architect. With 152 illustrations. £3 net. Kristiania, 1906. (London: Williams and Norgate.) The importance of Orkney and Shetland was well recognised by the Norwegians in the Middle Ages, when these islands were convenient stations for their piratical expeditions against the countries of the west and for the maintenance of their rule over their colonies in the British Isles. It is equally the case that after their acquisition, though only in pledge, by Scotland in 1468, these islands were regarded as a "precious jewel" of the Scottish Crown. In point of fact, however, they came in course of time to be treated with indifference by their British rulers; and though the Dano-Norwegian Government (coming in place of the Crown of Norway) made several ineffectual efforts for their redemption, all interest in or caring for them gradually ceased both in Denmark and

¹ *Monumenta Orcadica*. Nordmændene paa Orknøerne og deres efterladte Mindesmærker, etc., Kristiania, 1906.

in Norway. Notwithstanding this indifference on both sides, the connection between the islands and the mother country of Norway has been a favourite study to a few zealous workers from time to time in this country. But in the literature of Denmark and Norway for a period of nearly 400 years the islands were practically without recognition, with the exception of one important work of Torffæus, the historiographer of the King of Denmark, who in 1715 issued his *Orcades, seu Rerum Orcadenisum Historia*, which, with the *Orkneyinga Saga*, is the chief source of our knowledge of the early history of the islands. About the middle of last century the researches of Professor P. A. Munch, of Christiania, followed by those of Worsaae in Denmark, again brought the history and relationships of the islands into notice; but it is only within the last few years that Norwegian scholars, Professors Daae and Haegstad and others, including Dr. Jakobsen, of Copenhagen, have fully awakened to the fascination of the subject and have issued important monographs relating to the islands, not to speak of the historical works of Professors Sophus and Alexander Bugge, in which Orkney and Shetland come in for a by no means inconsiderable share of notice. The complement and culmination of all preceding efforts on the subject both in Britain and in Norway, so far as the Orkney portion of the island group is concerned, is the book by the learned Norwegian authors which is now before us. But it is not a compilation. It is an original work, the outcome of a visit to the islands in the year 1900, with an exhaustive study of all available materials on the spot or elsewhere recorded. We have accordingly, in carefully arranged sequence, the most complete and up-to-date exposition of the history and antiquities of Orkney ever produced. It is an erudite work in the Norse language, 200 pp. quarto (apart from the accompanying abbreviated version of 77 pp. in English), in which the ancient monuments and the life and civilization of the Norse people in Orkney and of their descendants to recent times are described with precision and accuracy, the whole made clear by an amplitude of plans, drawings and other illustrations which leave little to be desired and constitute a necessarily costly but charming volume.

After a topographical survey of the Orkney group and a sketch of their relation to Norway their place in literature is traced, followed by a critical description, with expert knowledge, of (1) the "Picts' houses," so-called, the great Chamber of Maeshowe, the "brochs," stone Circles and other remains of the Prehistoric period; (2) the monuments of the Christian Celts (A.D. 800 to 872); (3) those of the Norwegian period (872 to 1468), chief of which are the towered church of Egilsey, the Cathedral Church of St. Magnus, and the Bishop's Palace in Kirkwall; and, lastly, the architectural remains of the Scottish period (after 1468), represented mainly by the Earls' palaces at Birsay and at Kirkwall, but supplemented by specimens of domestic architecture down to farm dwellings and their equipments at the present day.

In regard to the age of the "Brochs" or round towers, which are attributed to the Picts, the author concurs in the views of Munch and Montelius as to their vast antiquity, referring them to dates prior to the Christian era, possibly to the earliest stage of the Iron Age, an opinion which seems to us to be warranted by what we can judge of their main characteristic features and by the nature of the relics found in and around them, though there is no reason why in similar circumstances this type of structure might not have been perpetuated to a later period.

Needless to say that amid all this profoundly interesting material, ecclesiastical and secular, the supreme object of study in the volume is the Cathedral of St. Magnus, which is still preserved in its integrity, albeit soon to be the victim of a costly and, it may be, doubtful "restoration." This structure is, after the Cathedral of Trondhjem, the proudest monument of architectural genius in the whole domain of Norway, and its elaborate and skilful description in this volume is from the pen of Herr Johan Meyer, an accomplished Norwegian architect who accompanied the author to Orkney, and supplies a series of illustrations taken on the spot, in addition to those derived from MacGibbon and Ross's *Ecclesiastical Architecture of Scotland* and from drawings by the late Sir Henry Dryden.

The earlier part of the Cathedral, begun in the year 1137, consisting of three of the bays and the corresponding aisles of the Choir, with triforium and clerestory, the transepts and two bays of the nave, is all of the purely Norwegian period, but the general resemblance of the Norman work to the Cathedral of Durham and the nave of Dunfermline, so apparent to observers here, is equally recognised by the Norse critic. At the same time he distinctly points out the correspondence in style with the chapter house and other portions of the Cathedrals of Trondhjem and Stavanger, and of St. Halvard's Church at Oslo, in Norway, and also between the St. Magnus' main doorway and that of the Abbey Church of Holyrood at Edinburgh. The extension at different times both of the Choir and of the nave explains the succession of architectural styles which are exhibited in St. Magnus' and the diverse theories as to the dates of the erection of particular parts.

While, as has been indicated, the main portion of the book is in the Norwegian language, there is prefixed in idiomatic and technical English an Abridgment which gives a comprehensive view of the contents to British readers, though the fulness of detail and the minutiae of historical and architectural criticism can, of course, be completely reached only through the medium of the original Norse text. The author in the main concurs with the conclusions of Scottish writers who have preceded him, but he has none the less his own independent views as, for instance, when he differs from Dr. Joseph Anderson as to the date of the Church of Egilsey, and from Mr. Ross as to the assignment of dates to the

architectural periods of the erection of St. Magnus'. But the most noteworthy achievement of his independent research is the discovery on the island of Eynhallow (*Eyin helga*—the holy isle), as we think on good grounds, of the site of the vanished Cistercian Monastery of Orkney, vaguely referred to in the *Orkneyinga Saga*, and also by John of Fordun in reference to the transference from it to Melrose of St. Laurentius in 1175. No one had previously identified this site or even suspected its place here, and this discovery alone is an important contribution to the sum of our previous knowledge. The *Biskopspalads* (Bishop's palace) at Breckness should, we think, be regarded as the residence, as private property, of Bishop Graham (1633) rather than as an Episcopal "palace."

In so large a work there are many points of interest which might be enlarged upon did space permit, and some details which might be open to question; but the work is one of much research and learning and altogether of exceptional interest, the outcome at every point of enthusiastic appreciation of the subject. It must unquestionably remain the standard authority on the history and antiquities of Orkney; and its value is enhanced by the fact that it is the production, from their own point of view, of Norwegian authors who are fully alive to the charm which clings to the history and traditions of this old Norwegian colony of the North Sea which they claim as their own country (*egēt land*)—"as Norse as Norway itself," in the words of their illustrious countryman Munch.

GILBERT GOUDIE.

"EUROPEAN ENAMELS," by HENRY H. CUNYNGHAME, C.B. (Methuen & Co.)

—This is a good and useful issue of the series known as "The Connoisseur's Library." As the main object of a review or notice of a book is to inform those who may not possess it of the ground that it covers as well as the manner of treatment, it may be best to briefly analyse the contents of this new work on the history of European enamels. It is somewhat of a shock to read the opening sentence of the introductory chapter—for it is customary to associate the word with the flow of beautiful art—"In its widest sense the word 'enamel' includes all sorts of brilliant varnishes, as, for instance, those covering baths or bicycles." But relief comes speedily, for we soon learn that Mr. Cunyngame in this volume narrows the term down to "shining glazes made of glass, which are melted and caused to adhere by means of heat to the surface of pottery, slate or metals." This first chapter then proceeds to show how this glassy glaze can be tinted with the oxides of different metals, and to demonstrate the various methods of working. After a very brief summary of the story of enamelling in ancient times, a short sketch is given of early Gaulish enamelling in Europe after the Christian era, when a rough but artistic method of enamelling spread in most of the countries subject to the Roman rule. The chapter is illustrated by the

plate of an enamelled altar, of Romano-British type, found in the Thames and now in the British Museum. Byzantine enamels are next discussed, and fine examples are given from book covers in the treasury of St. Mark's, Venice, as well as of a priceless eleventh century chalice in sardonyx, mounted in silver, from the same treasury. Another fine illustration is of a reliquary of the True Cross, at Grau, Hungary, which is also of the eleventh century. This section is followed by a longer instalment dealing with the mediæval enamels of the Carlovingian period, and of those subsequently made, up to the fourteenth century, in Germany, France and Italy. The sixth chapter treats of enamelled bas-relief, its supposed Italian origin, and the description of it by Benvenuto Cellini. Under the head of painted enamels, the decay of mediæval art is discussed, together with the characteristics of the Renaissance, and its effect on the Limoges enamellers. A particularly interesting chapter, now that miniatures are again so much in fashion again, is the one that deals with the miniaturists of the seventeenth century. The style originated with Leonard Limousin, but its real founder was Petitot, who was under the helpful patronage of Charles I. At Windsor there are as many as 250 portraits executed in enamel by Petitot. A chapter follows on landscapes on snuff-boxes and fancy ware, and it is shown how unfit was the material used in Battersea enamels. An account of enamelled jewellery and of modern English enamellers brings the book to a conclusion. As a book for the connoisseur, this charmingly illustrated and pleasantly written volume can scarcely fail to give well-merited satisfaction. Neither the antiquary, however, nor the careful student of the subject will be equally pleased, for the writer does not profess "to pursue the paths of minute archæological research, but to try to present a broad general view of the subject." We do not think that quite sufficient stress is laid on the exceedingly intimate connection between enamelling and ecclesiastical art that prevailed from the eleventh to the sixteenth century. It is somewhat disappointing to find neither letterpress nor illustration of such pieces as the Ardagh chalice, the Limerick crozier, the Bodleian psalter cover, or secular examples such as the Lynn cup, which are of much celebrity in these Western Isles.

"SMALLEY, IN THE COUNTY OF DERBY: ITS HISTORY AND LEGENDS," by Rev. CHARLES KERRY (Bemrose & Sons Ltd.). The Rev. Charles Kerry, a well-known ecclesiologist and once active as a general antiquary, has recently put forth, amid advancing and enfeebled years, a book of much charm on the retired parish of Smalley, which was his birthplace. It was but a chapelry of Morley parish until recent years, and has no antiquarian or historic association of any importance; yet Mr. Kerry has brought out a comely, well illustrated volume of 150 pages which is eminently readable from cover to cover, and is entirely free from padding.

There is much that will please the archæologist amid the chapters, as well as many a good parish story of comparatively modern days. Of the latter style of contents the following will suffice as an example :—

“There was a poor dilapidated cottage that had belonged to the chapel from early days, and was granted by the wardens to some very poor person from time to time ; but it was always in a chronic state of decay, as there was no repair fund. The roof was in sad condition in Joseph Bradbury’s time ; so much so, that the poor old man (of feeble intellect) one stormy night was drenched in his bed. He vowed his revenge in the morning. The morrow came, and away the old fellow posted down to the shop: ‘I want a pound o’ powder, John,’ said the old man. ‘A pound o’ powder, Josey!’ said the astonished shopkeeper. ‘Why, whatever dost want a’ that for?’ Josey told him. ‘If ah wor thee, lad, ah wouldna ha’ powder, theers nowt like shot, man, for execution ; try a pound o’ that.’ Josey consented. Arriving at his offending tenement, firm in his resolution, and standing in the doorway latch in one hand and his dynamite in the other, after three good swings of his arm, duly counted, his explosive bumped on the fire. ‘There! blow up, and be d——d!’ and away he scuttled as fast as his legs and sticks could carry him. Tradition relates that on his return his house stood exactly where it did, and his shot, like pools of silver, lay shining on the hearthstone.”

The various memoranda in the registers by Rev. Robert Wilmot, who was rector of Morley and Smalley during the last quarter of the eighteenth century, are often quaint, and abound in local information. His report of an epidemic of smallpox that ran throughout the parish says much for the contention of the anti-vaccinators as to clean living being the best preventive. In Morley three persons sickened with smallpox, and only two died ; in Smalley forty-three persons had it, and twelve died ; “in Morley,” writes the rector, “they were kept clean, which, I suppose, was the reason that so few died. In Smalley the case was different—a proof that cleanliness is the best preventive in this distemper.”

“A SCHOOL HISTORY OF SOMERSET,” by WALTER RAYMOND (Methuen and Co.). This is a well printed and pleasantly written story of Somerset, excellently adapted to serve as a primer on the subject. There is no foolish endeavour to unduly write down to the imaginary level of young people’s brains, but the style is throughout simple, level, and attractive. The information is for the most part accurate and carefully compiled, so that the book need not in any way be despised by children of an older growth. Ecclesiology is not, however, a strong point with the writer, and we should recommend him, if another edition is called for, to obtain the assistance of some one who is competent to deal with this and kindred mediæval questions. Thus a well informed

reader on such points would laugh at the notion set forth on p. 139, of an *abbot* sending forth a *friar* to preach at a market cross, accompanied by another friar to collect the tolls, for it involves more than one impossible absurdity.

The writer of this notice can, however, readily forgive two or three slips of this character. He has known Somersetshire fairly intimately since the early "fifties" of last century, and gives this book a cordial welcome. The author avoids all the usual pitfalls in dealing with Exmoor, about which there has been of late much slipshod writing; he does well to shun the much debated Doone question. The book has a variety of well-chosen illustrations.

"THE ANCIENT CROSSES AND HOLY WELLS OF LANCASHIRE, WITH NOTES ON THE PRE-REFORMATION CHURCHES, MONASTIC INSTITUTIONS, AND SUPERSTITIONS OF THE COUNTY PALATINE," by HENRY TAYLOR, F.S.A. (pp. xiii. and 516. Many illustrations: Manchester, Sherratt and Hughes).—This big book is one which we are very glad to see in its final form. *Seven years' work* the author calls it, and it obviously contains the result of much travelling about the country and much correspondence with local antiquaries. It is a great gossip volume which must interest even the least "scientific" lover of old lore, while as a contribution to the available material for antiquarian topography it will prove invaluable. The little wayside crosses of the twelfth and thirteenth centuries and later, of which fragments or bases or mere bereaved sites have been noted and plotted on large-scale maps, supply archaeological evidence complementary to the historical evidence of Pipe Rolls and Feet of Fines. The pre-Norman monuments at about a dozen sites tell us nearly all we know of Anglo-Saxon Lancashire, confirming the slender inferences to be drawn from place names. The Holy Wells may possibly give us glimpses of an age even more remote; but to make deductions has not been the author's intention. He has preferred to collect information and to leave it for others to use, though, so far as he has indicated dates, he has kept clear of the temptation to assign the greatest possible antiquity to every monument under notice. For example, the famous Winwick crosshead of the Scottish type, with Celtic ornament, Mr. Taylor rightly attributes to an age much later than that of St. Oswald to whom the church is dedicated; and Mr. Romilly Allen, whose assistance in the proof-reading is acknowledged, is quoted as doubting the connection of the curious figures in this sculpture with the legend of the saint. Indeed, the Winwick head is all the more interesting when it is considered as a unique relic of the Viking age settlement, which imported Irish and Hebridean art into Lancashire during the tenth century. The Foulridge Cross, again, cannot be, as earlier opinion thought, a pre-Norman monument; it resembles the post-Conquest "Resting Cross" at St. Bees, Cumberland, and others of a

well defined series, and Mr. Taylor appropriately points out that some examples of this type must be as late as the thirteenth century. The so-called Paulinus crosses at Whalley, Kemple End, and Godley Lane can hardly be coëval with the historical St. Paulinus. The last is a round-shafted pillar of a late tenth century model, while the ornament on the Whalley crosses, compared with similar work in Cumberland and Yorkshire, seems to be not earlier than the end of the ninth century. The relative ages of different carvings in the north of the county, at Lancaster, Halton, Heysham, Hornby, Melling, and Gressingham have been carefully discriminated, though the interesting explanation of the Heysham hogback given by Dr. Colley March appears to have been passed without notice, and in the plate of Lancaster monuments a wheel-head has been supplied to No. iii., which surely must have had the Anglian free-armed head. In the matter of illustration, where so much has been given it may seem ungraceful to demand more, and yet we should have been thankful for a figure of the "Eve and Serpent" at Bolton-le-Sands. One side of the Heysham hogback and one side of the Halton churchyard shaft are not shown, and Miss Johnson's most interesting find on the site of Askel's Cross is not figured. This last, if it be the original twelfth century cross, would be worth illustration, however roughly, in order to fix a type, for it is only by complete representation of all remaining examples of these early stones that their relations to other monuments of the age can be fully elucidated. We have, however, enough material to sketch the general course of Anglo-Saxon settlement in the district now known as Lancashire. We can see that the north of the county was the first part to be settled, no doubt by immigrants from Craven, introducing the highest types of Anglian culture into the Lune Valley in the eighth century. This colony, by the end of the ninth century, had spread southward to Whalley and Bolton-le-Moors, while the mosslands of South Lancashire still seem to have been untenanted by Anglo-Saxons of high civilisation. In the tenth century we can trace a new set of immigrants, some evidently connected with Danish Yorkshire and bringing the bear hogback type from Brompton in the North Riding to Heysham, a port from which Danes would embark for Dublin, others introducing patterns known in Cumberland, the Isle of Man, and Scotland to Lancaster and Melling. These last were no doubt of the Norse-Gallgael stream of settlers, an offshoot of whom must have brought the Hebridean patterns to Winwick, and it is interesting to observe that in many cases they placed themselves at sites of Anglian inhabitation, and set up their grave monuments at already existing churches, showing the comparatively peaceful nature of their colonisation and their readiness to fall into line with the Christian culture of the district. In this way Mr. Taylor's book affords material for the student of a period and a province hitherto somewhat obscure, bringing archaeology to the help of history. W. G. COLLINGWOOD, F.S.A.

